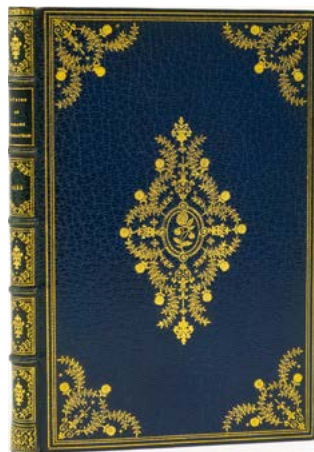
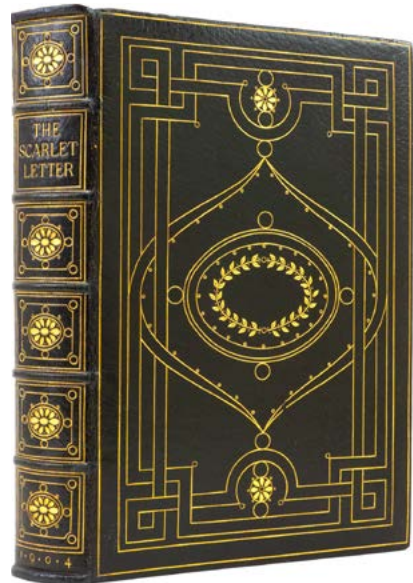
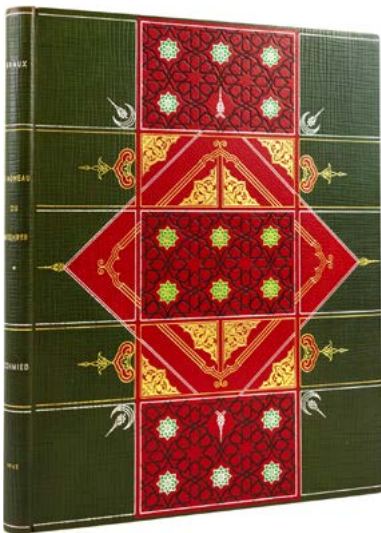
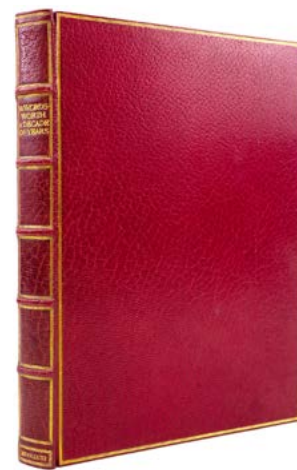
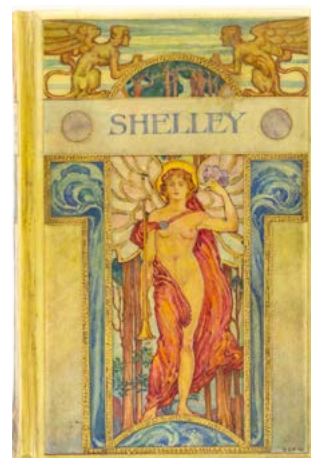


Phillip J. Pirages



YOU SHALL HEAR
HOW PAU-PUK
KEEWIS
How the handsome Yenadizze,
Dances at Hiawatha's wedding;



THE LORD
is my Shepherd
I shall not want.



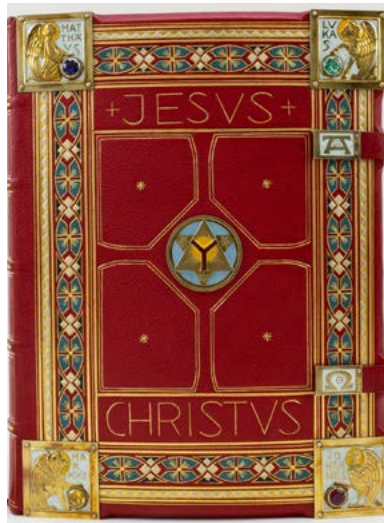
JUDGE NOT
YE BE NOT JI
For with what judgment ye j
judged, and with what measu



PHILLIP J. PIRAGES
Catalogue 79
NEW ACQUISITIONS



Catalogue 79



TAKE
FOR THE SUN
Who scatter'd into flight
The Stars before him
from the field of Night
Drives Night along with
them from Heav'n, and stri
The Gullán's Garret wil
a Shaft of Light.



Items Pictured on the Back Cover

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Phillip J. Pirages

Catalogue 79

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Navigation Tips

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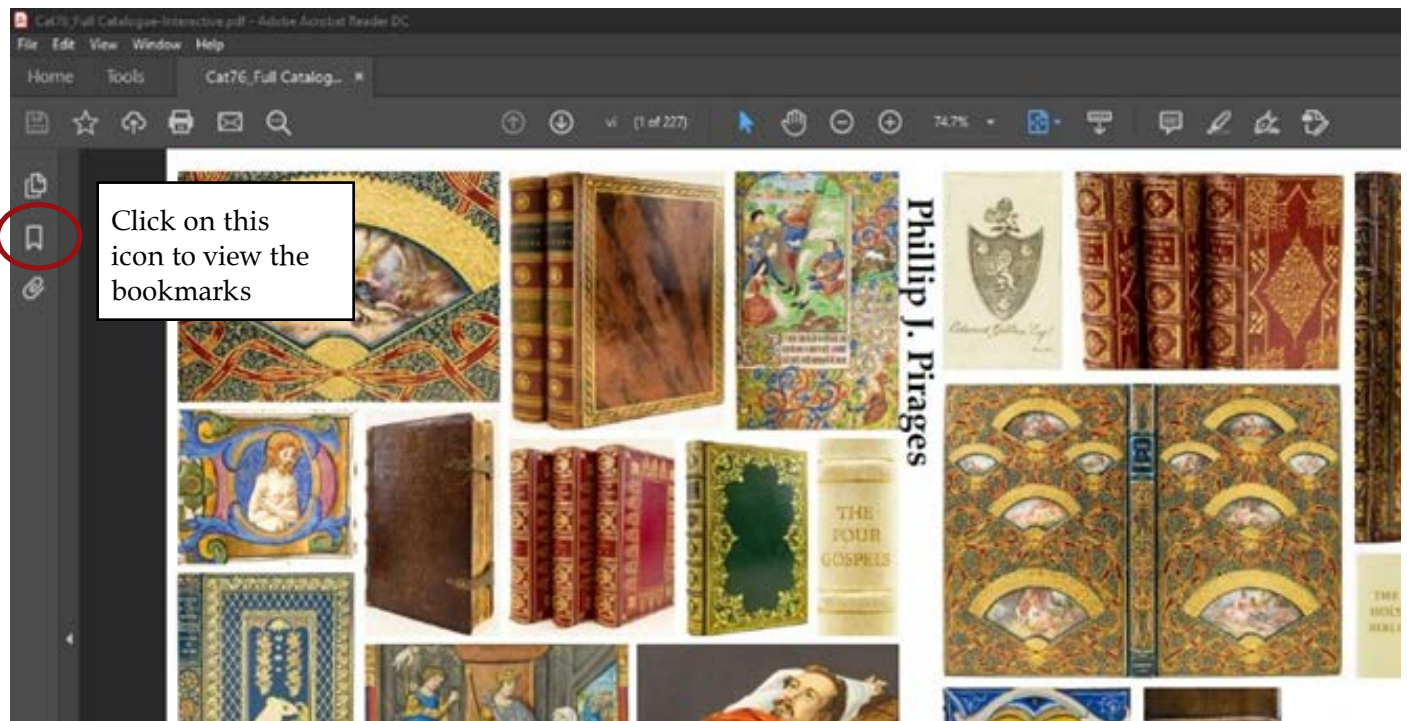
To help you jump around the catalogue, we have created bookmarks that you can activate on the left-hand side of your screen (see the visual instructions below for how to activate the bookmarks). Once the bookmarks are activated, simply click on the bookmark to go to the section or item that is indicated.

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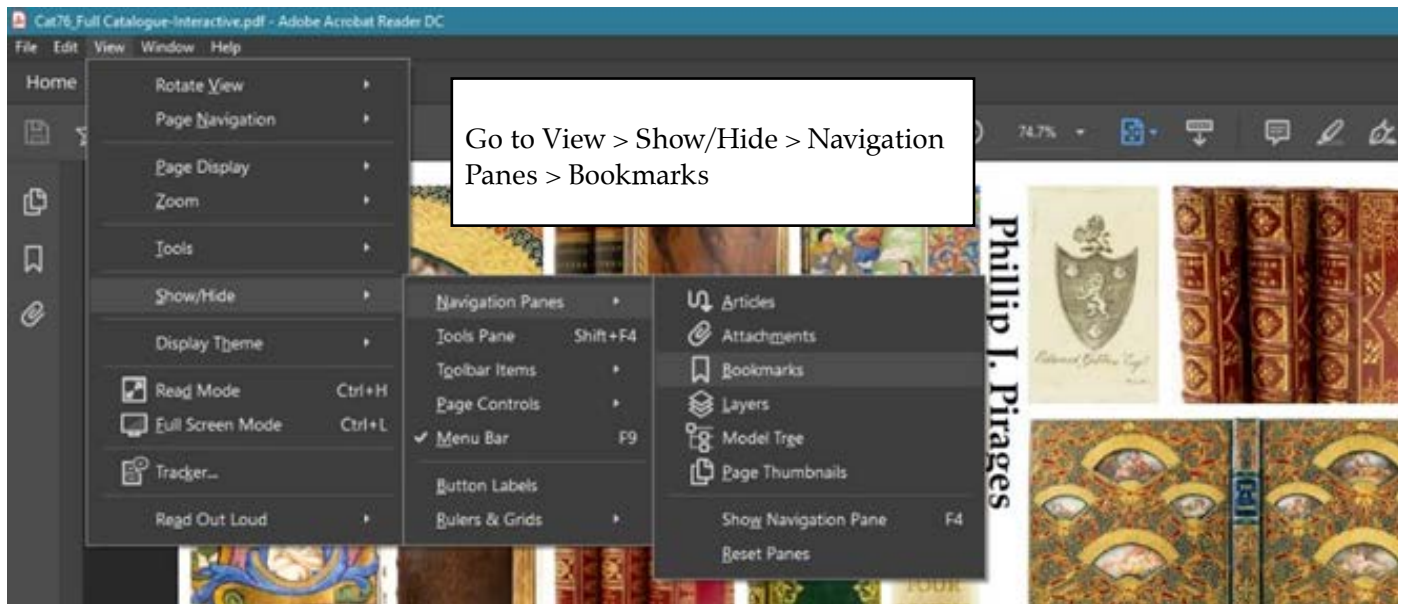
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- Click on hyperlinks (blue underlined text in the key, indexes, and cross-references) to go to the indicated item in the catalogue
- In the text, click on an item image or the large red item number to open that item in your web browser to find additional images and a link to purchase.

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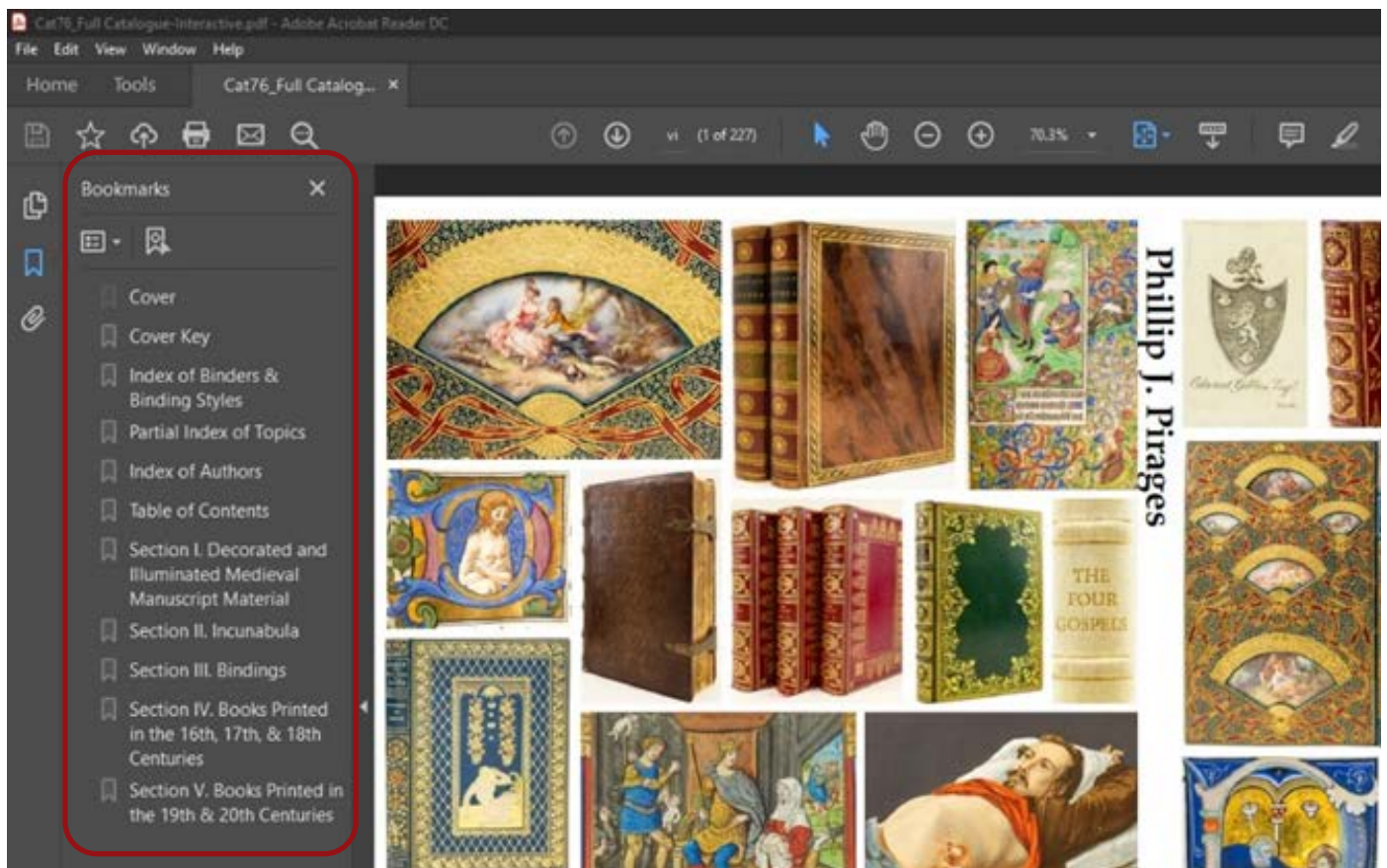
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Most of the text of this catalogue was written by Cokie Anderson and Kaitlin Manning. Jill Mann is responsible for the photographs and layout. Essential administrative support has been provided by Tammy Opheim and Jill Mann.

We are pleased and grateful when you show our catalogue to somebody else and when you let us know of other parties to whom we might send our publications. And we are, of course, always happy to discuss fine and interesting items that we might purchase.

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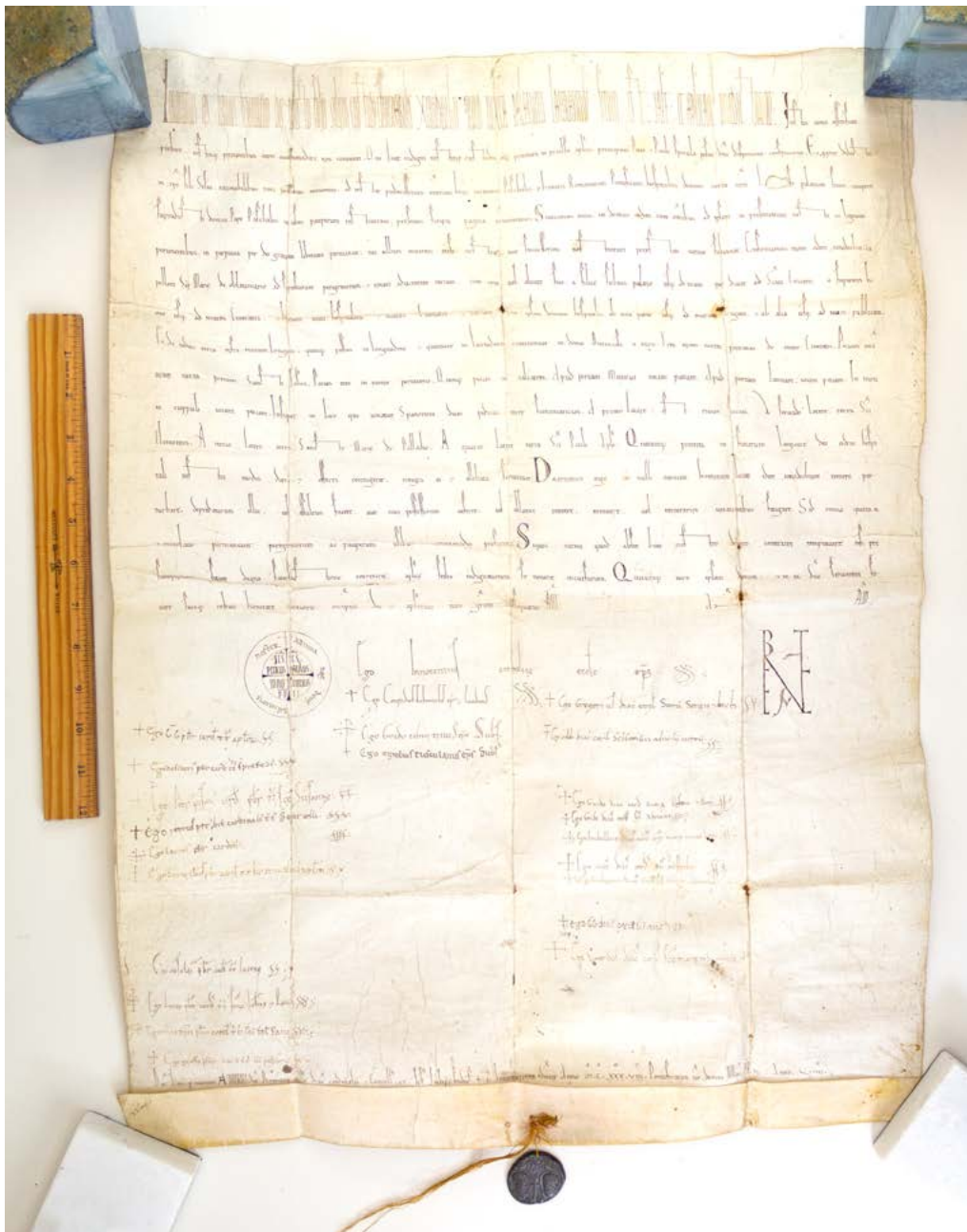
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I. MEDIEVAL MANUSCRIPT MATERIAL

A Vast, Extraordinarily Early (1138) Papal Bull Protecting a Hospital Adjacent to the Lateran Palace

1 (PAPAL BULL ON VELLUM). POPE INNOCENT II. GREAT BULL ADDRESSED TO SILVIUS, WARDEN OF THE "XENODOCHIUM" ADJOINING THE LATERAN PALACE IN ROME. (Rome, 21 June 1138) 660 x 495 mm. (26 x 19 1/2"). 16 lines in a papal documentary script, followed by numerous endorsements below. Folded, housed in a blue cloth clamshell box. Remnants of yellow silk seal threads attached at bottom of document, lead



bulla detached but present; first line in compressed display script with elongated ascenders, opening word and large initial with decorative pen-flourishing, rota containing Innocent's motto "adiuva nos deus salutaris noster," "Bene Valet" monogram; later endorsements and notes on verso. See: Debra Julie Birch, "Pilgrimage to Rome in the Middle Ages," pp. 136-39. ♦Lead bulla somewhat worn (more noticeable around edges and with flattening to faces and dots), document with general light soiling and wrinkling, short tears present on some of the folds (each affecting only a letter or two at most), verso of document with some yellowing and scattered stains (having protected the contents well), but an excellent, early specimen, the recto quite clean and bright, and the document with no major issues. \$45,000

In this enormous early papal bull, Pope Innocent II reconfirms the foundation, lands, and possessions of the so-called "xenodochium" (or hospital) located next to the Lateran Palace in Rome, and confers upon it the protection of the Holy See, upholding commitments made by his predecessors, Pascal II and Honorius II.

From the Greek, meaning "guesthouse," the Medieval xenodochium was a charitable institution that functioned as a hostel for travelling pilgrims as well as a shelter and hospital for the sick and homeless poor. The present document seems to have been written in response to a petition from Silvius, the warden of the hospital, who, despite having already procured a papal bull with similar language from Honorius II in 1128, may have felt that the institution's freedom and finances were under a threat of some kind, and sought reassurance from the current pope. Our document echoes the earlier bull, confirming the institution's rights in perpetuity, and listing certain properties previously granted to the hospital, including the Chapel of Santa Maria de Oblationario, and the adjacent land, comprising an olive grove, garden, and three turrets, as well as several additional plots elsewhere. The property boundaries are largely described in terms of the existing roads, gates, dry streambeds, etc. that would have been recognizable to contemporary denizens, providing some interesting details about the physical topography of this part of the Medieval city. The document closes with a declaration that "no person may be permitted to rashly disturb this same hospital, either by plundering it or by making an assault, or by carrying away its possessions, or by holding back, decreasing, or by rash vexations harassing its supply-line," under threat of the "wrath of the apostolic see." Though the exact date of the hospital's establishment is uncertain, it is clear that the site was important to the papacy, having been of special interest to at least three consecutive popes (it was restored by Paschal II in the early 12th century, conferred land and protection by Honorius II, and received renewed commitments from Innocent II in the present document) and was also mentioned in several later bulls. (For an overview of the papal documents relating to the xenodochium, see Birch, pp. 136-39.) The present bull falls into the highest and most formal category of documents issued by the papal chancery—known as the Great Bull, or Solemn Privilege—containing several means of authentication. Here, the text is followed by the signatures of the Pope himself (preceded by the pope's rota and motto) and 22 cardinals, each of which is preceded by a distinct cruciform symbol that was unique to that individual, and concludes with a full datum clause. The lead seal, or bulla, would have been the final piece affixed to the document to affirm its authenticity; though ours is now detached from its yellow silk threads, still visible is the name of the pope on one side, and the visages of Sts. Peter and Paul on the other. Pope Innocent II (r. 1130-43), born Gregorio Papareschi, is



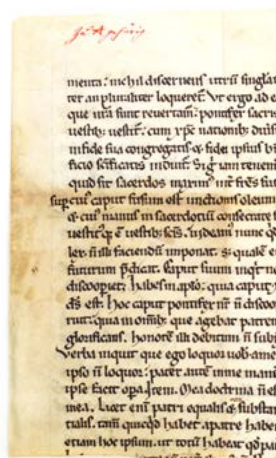
(Seal recto and verso)

described by the Catholic Encyclopedia as having been "praised by all, especially by St. Bernard, as a man of irreproachable character." Despite his laudatory demeanor, his reign was stymied by controversy due to a hasty election upon the death of his predecessor, the results of which were then challenged and an antipope elected. Papal bulls as early as ours are extraordinarily rare on the market. With the exception of one other Innocent II bull with an uncertain date, we were unable to trace any earlier papal bull than the present one in RBH and ABPC. (ST16379-037)

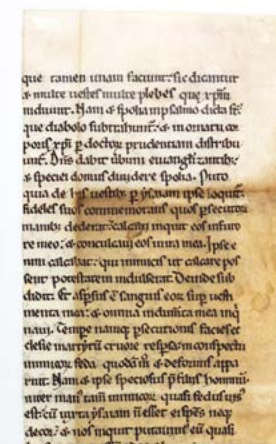
2 A FRAGMENT OF A VELLUM MANUSCRIPT LEAF FROM RAOUL DE FLAIX'S "COMMENTARIUS IN LEVITICUM." TEXT FROM BOOK XV, CHAPTER II. (France, 2nd or 3rd quarter of 12th century) 195 x 120 mm. (7 3/4 x 4 3/8"). Single column, 22 lines in a handsome proto-gothic hand. Matted. Illegible later marginal notation in red ink to upper margin of one side. ♦General light soiling and toning to vellum, one vertical crease, one side with lower half of vellum noticeably darker, but in very good condition for a fragment formerly used as binding waste, the ink still very dark and the text entirely legible. **\$950**

This fragment comes from a commentary on Leviticus intended especially for the moral edification of monks.

Completed around 1140, this text was the chief work of Raoul de Flaix (d. ca. 1160)—variously referred to as Raoul de Flay, Raoul de Fly, and Radulphus Flaviacensis—a Benedictine monk from the Abbey of Saint-Germer-de-Fly in the Picardy region of Northern France. Several extant manuscripts of this commentary are known to exist, seemingly all of which were executed in the second half of the 12th century. Although the present fragment was recycled and used as binding scrap at some point in its life, the writing here is remarkably well preserved, and it is still a lovely example of an excellent Romanesque book hand. (ST16379-072)

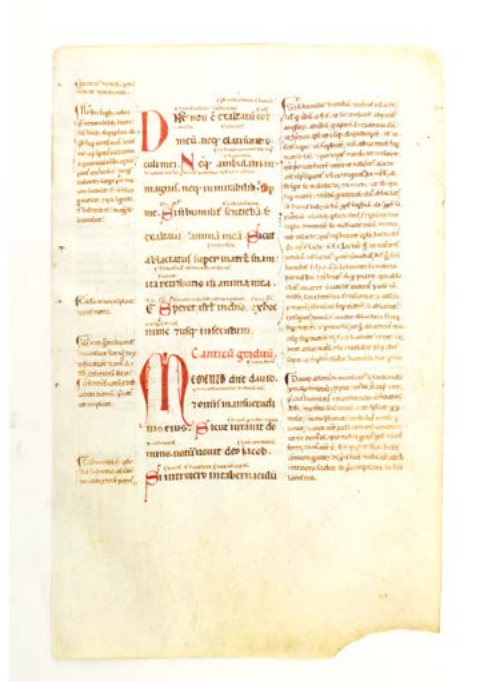


▲ Recto

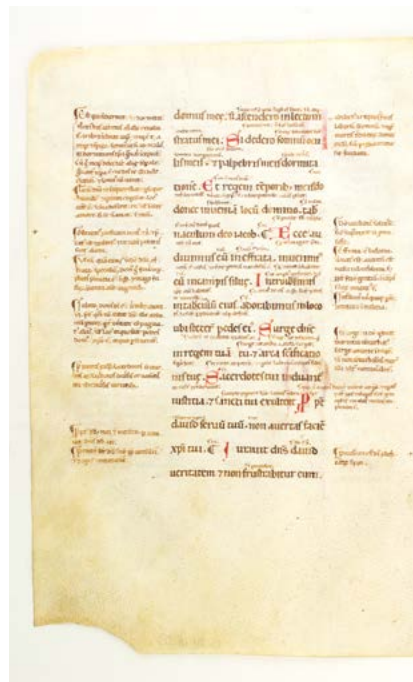


▲ Verso

3 A VELLUM MANUSCRIPT LEAF FROM A GLOSSED PSALTER IN LATIN. TEXT FROM PSALMS 130 & 131. (Italy, late 12th century) 280 x 177 mm. (11 x 7"). Triple column, center column with 16 lines in a proto-gothic hand, accompanied by interlineal glosses in a smaller hand, outer columns with additional commentary written at intervals in a couple different hands of medium size. Rubrics in red, several one-line initials, a two-line initial, and a three-line initial, all in red, the larger initials with restrained decoration in brown ink. Lower corner unevenly shaped due to natural variations in vellum. ♦Edges a little yellowed and one corner slightly rounded, small red ink stain affecting two letters, a couple negligible marginal blemishes, but these issues all very minor, and on the whole the leaf in fine condition. **\$2,750**



▲ Recto



▲ Verso

The script and layout of the text here are quite pleasing on their own terms, and this leaf demonstrates an important innovation in biblical scholarship during the 12th century: the development of the "Glossa Ordinaria." Drawing on the whole earlier tradition of biblical exegesis, but especially that of Latin patristic writers like Augustine and Jerome, scholars working in the French cathedral schools of Laon and Paris systematized this material in an apparatus of marginal and interlinear glosses arranged around the relevant biblical passages. The first books glossed beginning around 1100 in the school of Anselm of Laon were Psalms and the Pauline Epistles. As usual, the scribe here has differentiated the biblical text from the surrounding

commentary by writing it in large, clear letters in the central column, and the large red “D” and “M” initials stand prominently in a field of competing texts, clearly marking the beginning of each new Psalm. (ST16986b)



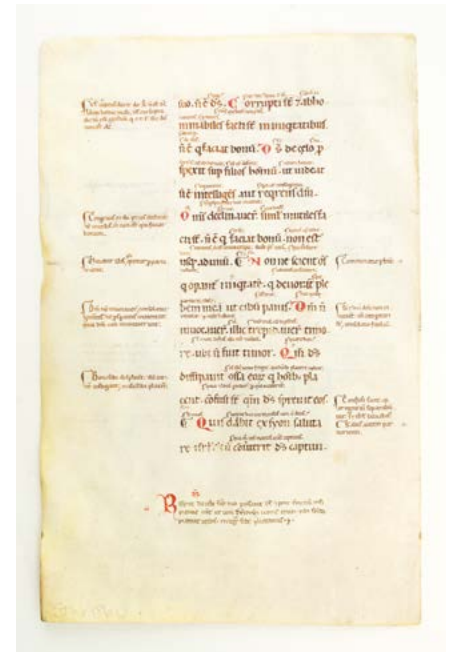
4 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A GLOSSED PSALTER IN LATIN, WITH A FINELY PAINTED INITIAL. TEXT FROM END OF PSALM 12 AND BEGINNING OF 13. (Italy, late 12th century) 277 x 178 mm. (11 x 7"). Triple column, center column of recto with 16 lines in a proto-gothic hand, accompanied by interlineal glosses in a smaller hand, outer columns with additional commentary written at intervals in a medium-sized hand. Rubrics and several one-line initials in red, A LARGE (approximately 40 mm. square) “D” painted blue with a pale yellow ring lining the interior, the initial filled with layered acanthus-like

foliage painted pale yellow, green, blue, and red, all on a ground of black and mustard yellow, framed in black and blue. Fore edge slightly uneven due to natural variances in the vellum. ♦ A little yellowing around edges of vellum, small blue smudge in margin of recto (touching a few letters of gloss but not affecting meaning), a few small ink spots on vellum, but overall in excellent condition, THE INITIAL ESPECIALLY WELL PRESERVED. \$4,500

From the same manuscript as the previous item, this leaf contains a beautifully crafted “D” initial signaling the start of Psalm 13, which begins, “The fool hath said in his heart: There is no God.” (ST16986a)



▲Recto



▲Verso

An Excessively Rare Example of a Papal Bull from Innocent III, The Most Important Man in Europe during his Reign (1198-1216)

5 (PAPAL BULL ON VELLUM). POPE INNOCENT III. SETTLING A BOUNDARY DISPUTE BETWEEN THE MONASTERY ATTACHED TO THE LATERAN PALACE AND THE PRIORY OF SANTI QUATTRO CORONATI. ([Rome], 2 December 1210) 206 x 293 mm. (8 1/8 x 11 1/2"). 12 lines in a papal documentary script. Attractively framed. Lead bulla suspended on silk threads. ♦ Very light rubbing to ink in places, one horizontal and three vertical creases (each with a tiny hole where the folds meet), lead seal showing a bit of wear around edges and to protuberances of the faces, but these faults all quite minor, and on the whole an excellent specimen. \$25,000

Beautifully preserved and with the original lead bulla still attached, this document, issued by one of the most powerful popes of the Middle Ages, resolves a dispute between the monastery attached to the Lateran Palace and the priory of Santi Quattro Coronati (Four Holy Martyrs). The two groups seem to have been in conflict over their respective parish boundaries and the inclusion or exclusion of certain churches (and therefore the tithes and legal dues stemming from those churches) within their particular networks of influence. According to this bull, the cardinal priest of Sts. Peter and Paul was charged with hearing their petitions; based on his report, Pope Innocent III decrees that the boundaries of the priory’s parish will extend to the church of St. Nicholas “de formis” on one side, and the arch of John the



Baptist “*intra formis*” on the other side (with “*de formis*” and “*intra formis*” possibly referring to their relative position to certain aqueducts in the city). The document also notes that it does not alter parish boundaries as formerly defined by Pope Calixtus II (r. 1119-24). The present item falls into a category of papal documents known as “*litterae solemnes*” (comprising solemn letters and simple privileges). Though somewhat shorter and less formal than the so-called “Great Bulls,” which were very large and included many marks and signatures for authentication, “*litterae solemnes*” still followed strict rules in terms of format and appearance, and included a lead seal displaying the pope’s name on one side, and the visages of Sts. Peter and Paul on the other, as here. (For a full overview of papal bulls and their various formats, see Clemens & Graham, “Introduction to Manuscript Studies,” pp. 230-36). Innocent III (born Lotario dei Conti di Segni, 1160 or 1161-1216) was considered the most powerful person in Europe during his reign (1198-1216), having done much to consolidate the power of the Holy See and exert influence over the affairs of nations near and far. Notably, he proclaimed the supremacy of the church over secular authority, launched the Fourth Crusade (which ended in the sacking of Constantinople), presided over the Fourth Lateran Council, excommunicated King John of England and nullified the Magna Carta, and vigorously suppressed heretical sects such as the Cathars. Papal bulls issued by Innocent III seem to be of the utmost rarity on the market; we could find just one other example recorded by ABPC and RBH as sold in the past 100 years, going for a hammer price of €9,000 (\$10,999) in 2013. (ST16379-036)

A Large-Format Bible Leaf with Papal Knots And a Very Substantial Scribal Omission

6 A VELLUM MANUSCRIPT LEAF FROM A BIBLE IN LATIN, WITH ATTRACTIVE PUZZLE INITIALS. TEXT FROM ZEPHANIAH AND HAGGAI CHAPTERS 1 AND 2. (France or England, first quarter of 13th century) 300 x 203 mm. (11 7/8 x 8”). Double column, 63 lines in a fine gothic pearl script. Matted. Rubrics in red, running titles and chapter numbers in red and blue, six three-line initials in red or blue with contrasting penwork, and two large puzzle initials in red and blue with intricate penwork decoration. With a large block of



▲Recto



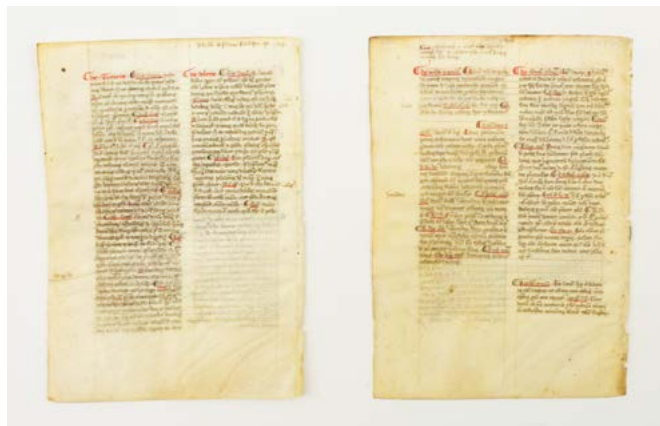
▲Verso

text in lower margin (double column, 14-15 lines), indicating a section left out by the original scribe, apparently in a different hand (but from the same period). ♦Light, narrow dampstaining (or perhaps just a thinning of the vellum) along lower edge, faint soiling in margins, inks slightly faded in some places (not affecting legibility), but A FINE SPECIMEN—very clean, with large margins, and with the prominent initials especially fresh and pretty. \$1,950



With an attractive script, charming puzzle initials, and very comfortable margins, this is an especially nice example of a 13th century large-format Bible leaf. Though the majority of such Bibles were produced in France during this period, the use of so-called “papal knots” on the ascenders in the top line is a characteristically English feature, suggesting that the manuscript may have been either produced in the British Isles or at least written by an English scribe. Of special interest is the substantial block of text in the lower margin of the recto—apparently an error of omission by the original scribe—which comes from Jerome’s preface to Zephaniah. The two red slashes in the left column indicate where the text is meant to be inserted. The scribe who corrected this oversight was fortunate to have such massive margins to work with, as this passage of text consists of about 15 lines of text in two columns. (ST16379-148)

7 TWO VELLUM MANUSCRIPT LEAVES, OFFERED TOGETHER, FROM A COLLECTION OF EXCERPTS FROM VARIOUS THEOLOGICAL AND PHILOSOPHICAL WORKS IN LATIN. (Probably France, mid-13th century) Each leaf measuring 115 x 82 mm. (4 1/2 x 3 1/4”). Double column, 39 lines in a tiny



▲Recto



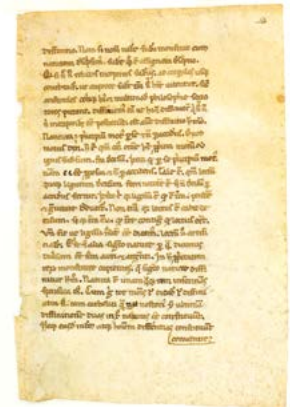
▲Verso

gothic pearl script. Attractively matted side by side. Rubrics in red, some paragraph marks in red or struck in red, several words underlined in red, folio and chapter numbers in red. With several marginal notations in a contemporary hand. ♦Vellum slightly soiled and with a little light wrinkling in margins, small tear at the bottom of one column on one leaf (apparently naturally occurring as the scribe has written around it), a couple negligible marginal blemishes, but excellent specimens overall, clean and legible, and with comfortable margins. **\$950** for the two

Written in an almost impossibly tiny script, these leaves would have been part of a small and easily portable manuscript perfect for a student, or perhaps made for an itinerant preacher for the purposes of sermon making. Each column begins with a rubric stating a different subject of pastoral interest (including joy, grief, rigor, and fear), followed by short excerpts on that topic, extracted from the essays and letters of Church Fathers such as Augustine and Gregory I, as well as the work of at least one Stoic philosopher, Seneca. For a manuscript that obviously would have seen some use, these leaves are in remarkably good condition. (ST16379-068)

8 A VELLUM MANUSCRIPT LEAF FROM BOETHIUS' "LIBER DE PERSONA ET DUABUS NATURIS CHRISTI CONTRA EUTYCHEN ET NESTORIUM." TEXT FROM CHAPTERS 1 & 2. (Probably France, 2nd half of 13th century) 159 x 106 mm. (6 1/4 x 4 1/8"). Single column, 24 lines in a small gothic book hand. Attractively matted. ♦Vellum faintly browned in places (more noticeable on upper half of verso), ink slightly faded toward inner margin of verso, a light marginal dampstain in one corner, other minor blemishes, but on the whole a clean and legible specimen with no major condition issues. **\$950**

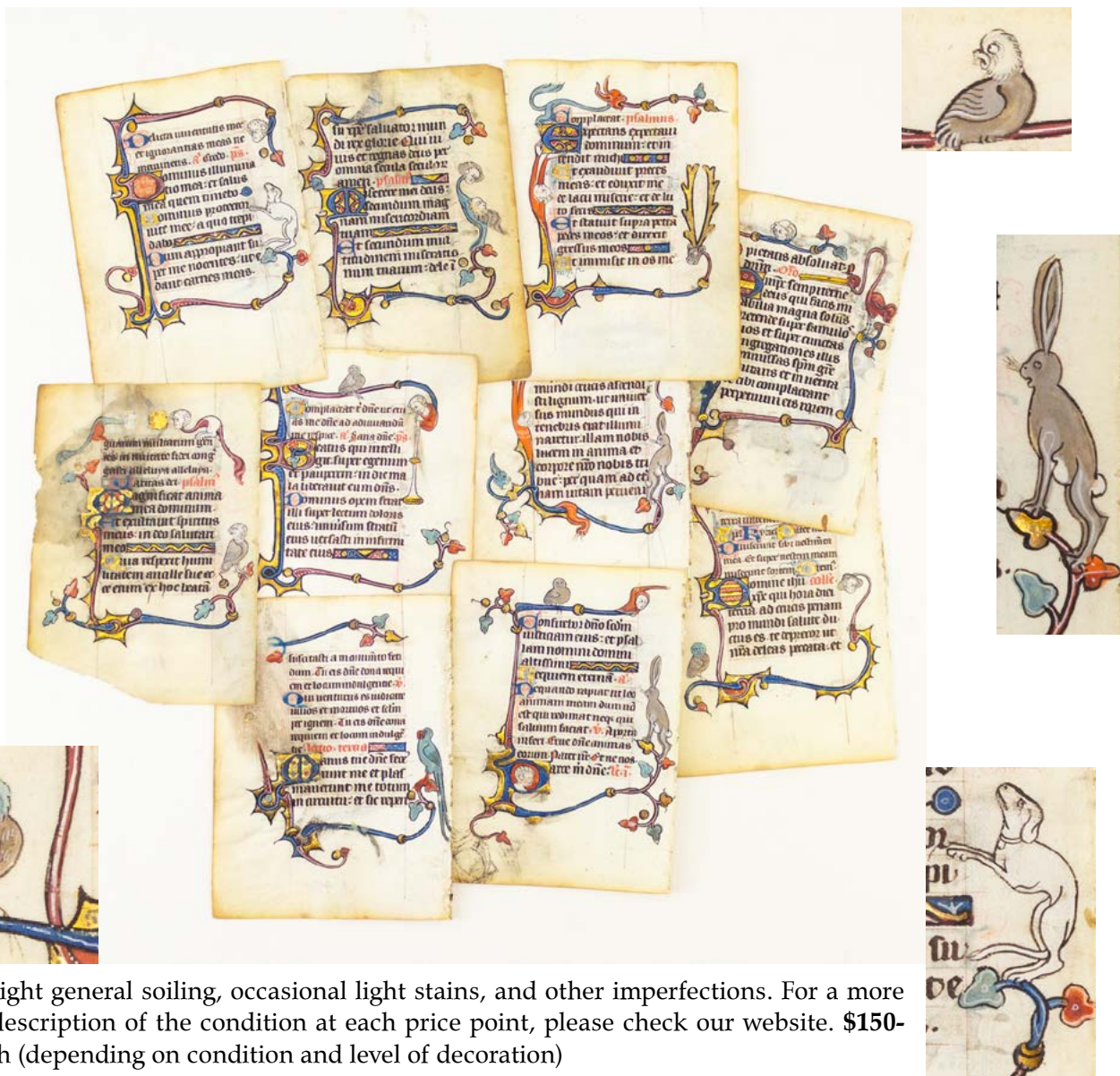
Penned in a small and very neat hand, this leaf contains text from a theological treatise by the sixth century philosopher Boethius, arguing against the more extreme (and consequently heretical) Christological views of contemporaries Eutyches and Nestorius. The chief disagreement between these two latter theologians concerned the divine and human natures of Christ; Nestorius advocated that the two states amounted to separate entities residing in one body, whereas Eutyches subscribed to the opposite end of the spectrum, arguing that Christ's dual natures were fused into one. Boethius, on the other hand, condemned both these views, taking the orthodox position that Christ was a single person with two natures. Born at the time of the final collapse of the Roman Empire in the West, Boethius (ca. 480-524) rose to the rank of chief secretary to Theodoric the Ostrogoth, but was maligned, imprisoned, and executed. Christian tradition identifies him as a martyr, and according to the Catholic Encyclopedia, his work was "much studied in the early Middle Ages, as is testified by the number of glosses found in the manuscripts as far back as the ninth century." (ST16379-067)



Inhabited by Delightful Marginalized Mongrels



9 ILLUMINATED VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM A SMALL PSALTER-HOURS IN LATIN, WITH IMMENSELY CHARMING MARGINALIA. (France, 1st half of 14th century) 110 x 82 mm. (4 3/8 x 3 1/4"). Single column, 12 lines in a gothic book hand. Rubrics in red, line ends in pink and blue with gold accents, most leaves with one or more one-line initials in blue with red penwork or gold with blue penwork, some with one or more two-line initials painted blue or pink, filled with either decorative vines or shapes, all on a gold or colored ground, AT LEAST ONE SIDE OF EACH LEAF WITH A FULL OR NEAR-FULL BORDER composed of pink and blue tendrils accompanied by spiky gold decoration and gold accents, often terminating in ivy leaves, and INCORPORATING CHARMING EXAMPLES OF MARGINALIA, INCLUDING ANIMALS, HUMANS, AND HYBRIDS. ♦Condition varies, some leaves with small sections excised by a former owner and/or with noticeable staining or smudging sometimes affecting several lines of text and disrupting the decoration, others with less significant issues including minor



smudges, light general soiling, occasional light stains, and other imperfections. For a more thorough description of the condition at each price point, please check our website. \$150-\$5,500 each (depending on condition and level of decoration)

Though diminutive in size, these leaves contain enormously appealing marginal decoration in the form of humans, animals, and hybrid creatures inventively incorporated into the lively borders in manners that range from adorable to bizarre. Especially popular in Flanders, Northern France, and England during the 13th and 14th centuries, marginalia such as these comprise some of the most memorable and entertaining images to be found in any Medieval manuscripts. Despite being found largely in religious books such as Psalters and Books of Hours, the images are often strange, humorous, or even outrageous, and they provide us with consistent delight. Being by definition outside of the central text or miniature, the margins seem to have been a place where illuminators felt more at ease to experiment, resulting in highly imaginative and unique artistic expressions. The present specimens come from a fragmentary manuscript, with many leaves either missing or rendered defective where portions of the vellum were cut away. Fortunately, our leaves retain much marvelous imagery, including various animals (squirrels, hares, and at least one unicorn head) and birds (some with very long beaks), myriad hybrid creatures, including many with long necks, tails, and incorporating the hind legs of a beast and the head of a human, decorative extensions capped off by human heads (some with amusing hats or other head gear), trumpeters with exaggeratedly long trumpets, and men and women performing various tasks, such as ringing church bells or carrying a spear. The sheer variety of marginalia on these leaves is remarkable, and the creativity and whimsy on display here makes these leaves—even those with condition issues—some of the most delightful we have ever handled. To see images and descriptions of leaves in each price group, please check our website. (ST16985)

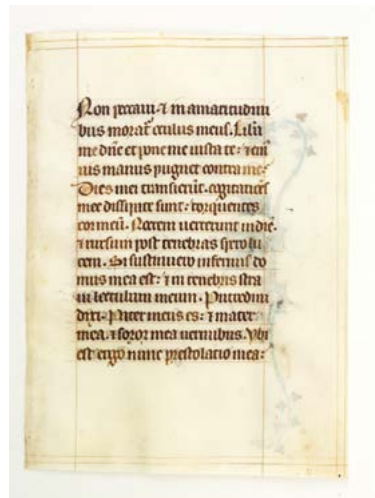


10 AN ILLUMINATED VELLUM MANUSCRIPT LEAF, FROM A HANDSOMELY DECORATED PSALTER-HOURS IN LATIN. TEXT FROM OFFICE OF THE DEAD. (France [perhaps Amiens], ca. 1325) 156 x 115 mm. (6 1/8 x 4 1/2"). Single column, 14 lines in a lovely gothic hand (in two sizes). Matted. Ruled in brown ink, rubrics in red, two one-line initials in gold on pink and blue ground with white tracery, one two-line initial in pink with white tracery on gilt ground, inhabited by a curling ivy vine painted red and blue, with pink and blue extenders reaching the length of the text and into lower margin, terminating at each end with blue or pink ivy leaves. ♦ A tiny marginal stain along outer edge, gutter edge with very faint residue (probably from mounting), but A FINE LEAF, clean, bright, and the illumination perfectly preserved. \$500

Clearly from a high-quality prayer book, this leaf features an attractive book hand and beautifully gilt initials with a pleasing mise-en-page. The leaf's parent manuscript, which likely would have included a Psalter, represents quite an early Book of Hours, a genre that became much more plentiful during its flowering in the following century. (ST16379-080)



▲ Recto



▲ Verso

11 AN ATTRACTIVE VELLUM MANUSCRIPT LEAF FROM A HYMNAL IN LATIN, MADE FOR DOMINICAN USE. WITH HYMNS BEGINNING "ANGULARE FUNDAMENTUM" AND "CATERVA MATRUM PERSONAT." (France, ca. 1400) 148 x 103 mm. (5 3/4 x 4"). Each side with four four-line staves of music, and several lines of text in a fine gothic book hand. Matted. Rubrics and staves in red, several one-line initials in pink or blue with contrasting penwork, three larger initials opening hymns, painted blue or pink with contrasting penwork, two initials with long extensions running the length of the text. ♦ Ink of one initial slightly smudged, penwork extensions just slightly grazed on recto, a couple of minor marginal blemishes, but an extremely well-preserved leaf, the vellum clean and bright. \$550



▲ Recto



▲ Verso

Written in a lovely gothic hand, this leaf comes from a compact manuscript designed for personal use, containing the text of the hymns as well as the first lines of music to prompt the reader. The present leaf includes "Angulare fundamentum," a continuation of "Urbs Jerusalem" and used for Lauds of the dedication of a church; the hymn beginning "Caterva Matrum Personat" would have been sung for Lauds of the Holy Innocents (and is particular to Dominican use). (ST16379-078)

12 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A BOOK OF HOURS IN LATIN AND FRENCH, WITH A SMALL MINIATURE OF ST. CHRISTOPHER. TEXT FROM SUFFRAGES. (France; mid-15th century) 155 x 113 mm. (6 1/8 x 4 1/2"). Single column, 14 lines in a gothic book hand. Rubrics in red, one two-line initial in pink with white tracery, filled with painted ivy vines and on a gold ground, BOTH SIDES WITH THREE-QUARTER BORDER composed of hairline vines, gold ivy and bezants, and painted flowers, fruit, and acanthus, outer margin near text column with a thin blue and gold bar terminating in colorful acanthus, recto with A SMALL (40 x 35 mm.) MINIATURE OF ST. CHRISTOPHER CROSSING THE RIVER WITH THE CHRIST CHILD ON HIS BACK. Verso with remnants of mounting tape on four corners. ♦ General

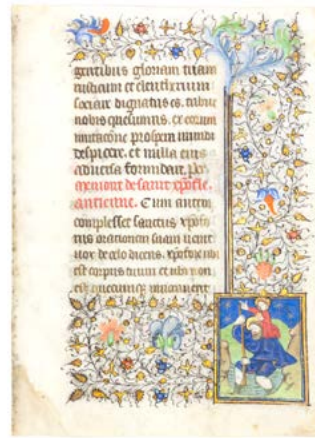
faint soiling and a few negligible marginal spots, small area of dampstaining on lower corner and margins, but a very attractive leaf with no serious issues, and the miniature in excellent condition, very bright and fresh. **\$1,800**

This charming miniature depicts the most well-known episode from the life of St. Christopher, in which he carries the "weight of the world" across a perilous river (part of the charm here is that the river as depicted in the small space available to the miniaturist presents no more peril than a puddle).

According to Catholic tradition, St. Christopher was a man of extraordinary size who, after converting to Christianity, served God by acting as a ferryman of sorts, using his bulk to help people cross a particularly dangerous stretch of water. During one such crossing, the weight of one of his smallest passengers became almost too much



to bear; after he arrived safely on the other side of the river, it was revealed that his passenger was the Christ Child, and that Christopher had been carrying both the weight of the world and its savior. The artist of the present miniature emphasizes the burden felt by the saint, depicting him with a bent back and knees, relying heavily on his walking stick as he makes his way through the water. Christ sits confidently astride the saint's shoulders, holding a golden orb in one hand and making the sign of benediction—his two fingers pointing toward the opposite shore—with the other. Though the miniature is small, the story is immediately grasped and the artist makes excellent use of the space with harmonious shapes and bright colors. The unusual format of this leaf is also interesting, with the borders being quite thick and the miniature situated outside the text rather than within it. The overall design is pleasing, and dozens of gilt bezants and leaves on both recto and verso add an extra touch of luxury. (ST17076b)



▲Recto



▲Verso

13 ATTRACTIVE VELLUM MANUSCRIPT LEAVES, OFFERED INDIVIDUALLY, FROM AN UNUSUALLY LARGE BOOK OF HOURS IN LATIN. (France [probably Besançon], 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2")

Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line enders in pink and blue with white tracery and gold bezants, variously decorated with one- or two-line initials in burnished gold on dark pink and blue ground with white tracery, each side of each leaf with a lovely panel border composed of hairline vines with gold ivy and bezants, colorful acanthus, and flowers, some with painted vases containing flower arrangements or especially lush vegetation, A FEW SPECIAL LEAVES WITH THREE-QUARTER BORDERS OR CHARMING INHABITANTS that include humans, animals, and hybrids.

◆Condition varies depending on price point, some of the less expensive leaves with at least one noticeable condition issue such as staining, paint transfer, obvious smudging, etc. (but these issues affecting only one side or easily masked by matting), other leaves with the occasional marginal smudge, spot, or stain, occasional wrinkling and yellowing, a few leaves with small repairs to corners, other minor imperfections and evidence of light wear, but by and large in lovely condition, generally clean, bright, and with particularly attractive border decoration. Please see our website for a full breakdown of the various price points and their respective condition. **\$125-\$425** each for most leaves with panel borders; **\$750-\$3,200** each for special leaves with unusual border decoration and/or three-quarter borders

From a large Book of Hours probably produced in Besançon, these leaves feature very pretty panel borders with unique acanthus flourishes and flowers on every page, including a number of leaves with especially pleasing vases and flower arrangements. A few very special examples in this group contain delightful marginal figures, including a dog-like creature with no front legs and wearing an orange collar, hybrid creatures with human heads and bodies shaped like cornucopias, and a duo of faces emitting colorful acanthus from their mouths. Luxurious touches such as the



numerous gilt initials, several dozen gilt bezants and ivy leaves in each panel border, plus the sheer size of the leaf and its unusually wide margins, point to this manuscript having been a costly production. Please see our website for additional images and a full list of price points. (ST17060)

Six Beautifully Painted Miniatures from a Particularly Fine, Unusually Large Book of Hours

14 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF A BURIAL. TEXT FROM THE OFFICE OF THE DEAD. (France [probably Besançon], 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line-enders in dark pink and blue with a gilt bezant, several one-line initials in burnished gold on dark pink and blue ground with white tracery, one three-line initial in blue with white tracery, filled with flowers painted pink or blue, all on a gold ground, verso with panel border of delicate hairline vines terminating in gilt bezants and ivy, and with a spray of blue flowers and a red bud, recto with A FULLY-REALIZED HALF-PAGE MINIATURE OF A BURIAL in a thin, arch-topped gilt frame, with two laymen lowering a shrouded corpse into the ground, a small group of hooded monks to the left and two ecclesiastical figures reading from a book to the right, all in front of a gothic church painted pink with a blue roof, SURROUNDED BY A FULL BORDER consisting of hairline vines terminating in gold bezants and ivy, colorful acanthus, strawberries, and blue flowers, the text below the miniature further framed with a thin "U"-shaped line extending the full



▲ Recto



▲Verso

height of the miniature. ♦A very few trivial imperfections (quite minor wear to paint on clothing, a little insignificant smudging, one small, light stain in the blank margin of verso), but these defects not the least distracting, and overall the miniature in fine condition, with rich, well-preserved color. \$8,500

This is a splendid miniature from a particularly large Book of Hours, showing a detailed rendering of a scene from contemporary Medieval life—that of a burial in a churchyard involving clergy, mourners, and laymen. Apart from those relatively few copies with illustrated calendars, the miniatures found in Books of Hours are almost entirely devoted to retrospective Bible scenes that are obviously outside the experience of the illuminator; it is only in the present kind of scene at the beginning of the Office of the Dead that we can see a contemporaneous image that would have come directly from the Medieval experience. While our painting is fairly typical in subject matter and design, it offers a number of interesting details about the Medieval rites and rituals surrounding death. The present scene represents the final stage (preceded by the funeral procession, Requiem Mass, prayers, Absolution, and the procession into the graveyard) in which the body is

actually laid to rest in the ground. Though the corpse would have been encased in a coffin during the aforementioned rites and processions, it was customary to bury the dead in only a shroud (in the present example, the artist has even thought to show the stitching along the length of the shroud). Three groups of people, each serving a different function, appear in this miniature: in the foreground are two laborers lowering the body into an earthen grave, a small group of mourners in black cloaks stand off to the left, and a duo of clergy members stand to the right. The latter have tonsured heads, and each wears a black cope (donned prior to administering Absolution to the deceased); together, they hold a manuscript containing the Rites for Burial. The background is composed of a grand church or cathedral containing a number of fine architectural details, including several windows (including a clerestory level), an arched entrance, a dome, and decorative touches. Stylistically, this leaf and its fellows can be localized to the Franche-Comté region in eastern France, and is closely related (if not directly attributable) to an atelier specializing in Books of Hours made for the Use of Besançon and most likely situated in that city (see Avril and Reynaud, p. 197). The similarities are especially apparent in the figures' faces, which are slightly puffy in appearance and have distinct, slit-like eyes. As noted by Avril and Reynaud, the unnamed master of this atelier was deeply indebted to the Master of Morgan 293, a talented Burgundian illuminator active in the second quarter of the 15th century, whose name derives from a particularly lovely Book of Hours made for the Use of Besançon. Whoever the artist responsible for the present miniature, this work is an excellent representation of a distinct regional style, extremely attractive, and replete with interesting details that connect us to the Medieval experience. (ST17060V)



15 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF THE FLIGHT INTO EGYPT. TEXT FROM VESPERS. (France [probably Besançon], 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line-enders in dark pink and blue highlighted with a gilt bezant, several one-line initials and one two-line initial in burnished gold on dark pink and blue ground with white tracery, one three-line initial in blue with white tracery, filled with flowers painted red or blue, all on a gold ground, verso with panel border of delicate hairline vines terminating in gilt bezants and ivy and a blue and gold acanthus, recto with A HALF-PAGE MINIATURE OF THE FLIGHT INTO EGYPT in a thin, arch-topped gilt frame, the Virgin and Child on an ass led by Joseph, the background composed of a variety of rocks, crags, and trees, with battlements on the horizon, SURROUNDED BY A FULL BORDER consisting of hairline vines terminating in gold bezants and ivy, colorful acanthus, and a variety of flowers, the text below the miniature further framed by a "U"-shaped bar of gold, pink, and blue extending the full height of the miniature. ♦Lower outer corner

repaired with later vellum (well away from border), the same corner slightly creased, a dozen very small dark specks on Joseph's robe (and apparently just perceptible on the Virgin's), otherwise only the most trivial imperfections, and the miniature still fine on the whole, with bright colors, glistening gold, and well-preserved details. \$8,500

Featuring a bright color scheme, an elaborately detailed outdoor setting, and pleasing compositional elements, this is a splendid miniature from a particularly large Book of Hours, with a strong sense of emotion communicated on the faces of the Holy Family fleeing to safety. In this depiction of the Flight into Egypt (the traditional biblical scene accompanying Vespers), the Virgin, seated upon an ass and draped in a long, blue robe lined with gold, holds a tightly swaddled Christ Child; leading the party is Joseph, who appears on foot with a walking stick in one hand and balancing a bindle, slung over his shoulder, with the other. The placement of Joseph's feet indicates the beginning of some steep terrain, and he glances back at the Virgin and Child with fatherly concern. The diagonal composition of the figures here shows a clear hierarchy, with the Virgin in the highest and most prominent position, closely followed by the Christ Child, and then Joseph in the lowest position, his smaller stature accentuated by his bowed posture. The background is quite beautifully developed, featuring rocky outcrops, rolling hills, two walled citadels with turrets, and numerous trees and bushes scattered across the landscape. The burnished gold sun sits high in the sky, echoing the shining gold nimbuses of the Virgin and Child immediately below it, and highlighting the more subtle gilt detailing in the clouds and trees. This leaf comes from a manuscript almost certainly produced in the Franche-Comté region, apparently made by an artist or atelier indebted to the Master of Morgan 293. (For more on this artist and the possible origins of our manuscript leaf, see item #14, above). In fact, there are a number of compositional similarities between our miniature and the Flight into Egypt in Morgan MS 293, including the same diagonal placement of the figures (though with Joseph positioned behind the animal's head rather than in front), a tightly swaddled (almost mummy-like) Christ Child, garments in matching colors, and some similar background and landscaping choices, including the presence of peculiar miniature trees growing in the foreground. In addition to being an excellent representation of a distinct regional style, the present miniature is extremely attractive, with beautiful coloring and an unusually pleasing background that helps to set the scene and deepens the viewer's engagement with the biblical narrative. (ST17060T)



▲ Recto



▲ Verso



16 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF ST. LUKE. TEXT FROM THE GOSPEL LESSONS. (France [probably Besançon], 3rd quarter of 15th century) Leaf: 239 x 165 mm. (9 3/8 x 6 1/2"). Single column, recto with four lines (beneath the miniature) in an elegant gothic book hand. In a handsome gilt frame measuring 365 x 275 mm. (14 3/8 x 10 7/8"). Recto with rubrics in dark pink, one three-line initial in pink with white tracery, decorated with painted vines and on a gold ground, with A HALF-PAGE MINIATURE OF ST. LUKE IN HIS STUDY accompanied by his evangelist symbol (an ox with a nimbus and wings), in a thin, arch-topped gilt frame, SURROUNDED BY A THREE-QUARTER RINCEAU BORDER consisting of many hairline vines terminating in gold bezants and ivy, colorful acanthus, berries, a flower arrangement in a vase, and several other kinds of single flowers and floral sprays. ♦ Vellum with slight cockling and light soiling, miniature with a little rubbing



and a few areas of chipped paint (more noticeable in the blue robes and white writing surfaces and cloth), writing from verso visible behind text of recto (and faintly visible in the miniature) due to the thinness of the vellum, but none of these faults significantly affecting the overall appeal or cohesiveness of the image, and on the whole still a very attractive and richly painted miniature with handsome decoration. \$7,000

With a pleasing palette, many fine details, and handsome border decoration, this splendid leaf from an unusually large Book of Hours opens the second Gospel Lesson with a depiction of Luke diligently writing in his study. As Roger Wieck eloquently states, the Gospel Lessons “offered one of the very few ways that late medieval Christians could actually possess the New Testament word of God (households did not own Bibles). . . . Appearing at the front of the Book of Hours, they form its foundation, the legitimizing structure upon which the rest of the prayers that follow are built. They helped, too, transform for its possessor the Book of Hours from a collection of texts into a sacred object.” (“Painted Prayers,” p. 40) The artist of the present miniature has enriched the scene with details emphasizing Luke’s role as scribe and author: not one, but two writing surfaces are represented here (a long scroll spilling over the

slanted writing desk and an open codex on display behind Luke’s evangelist symbol, the ox). Luke, intently focused on his work, holds a knife and quill (the latter to write and the former to sharpen the quill, steady the vellum, and scrape away any mistakes). A long, slanted writing desk with an attractive wood grain lays prominently across a throne-like chair, and two weighted straps (used to hold the scroll or leaves in place as the scribe wrote) can be seen dangling over its edge. The thoughtfully rendered interior includes a dramatic gilt brocade cloth across the back of the chair, a wooden ceiling with beams to suggest depth, and a set of pale green columns supporting an archway that frames the entire scene. This leaf comes from a manuscript almost certainly produced in the Franche-Comté region, apparently made by an artist or atelier indebted to the Master of Morgan 293. (For more on this artist and the possible origins of our manuscript leaf, see item #14, above). The face of Luke in the present miniature greatly resembles that of Luke in Morgan MS 293, and many of the details in our image accord with the Matthew miniature in that same manuscript: both contain a similarly shaped chair with a luxurious cloth back, a writing desk with wood grain, a scroll hanging over the desk, weighted straps, writing implements, a gilt pouch or tassel hanging from the Evangelist’s robes, a wooden ceiling with beams, and architectural framing. Our miniature offers the viewer multiple sources of pleasure in its richly detailed interior and attractive design, delicately framed and perched within an animated field of rinceau decoration in the surrounding borders. (ST17060BB)



17 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF ST. MARK. TEXT FROM THE GOSPEL LESSONS. (France [probably Besançon], 3rd quarter of 15th century) Leaf: 239 x 165 mm. (9 3/8 x 6 1/2"). Single column, recto with four lines (beneath the miniature) in an elegant gothic book hand. In a handsome gilt frame measuring 365 x

275 mm. (14 3/8 x 10 7/8"). Recto with rubrics in dark pink, one three-line initial in blue with white tracery, decorated with painted vines and on a gold ground, with A HALF-PAGE MINIATURE OF ST. MARK accompanied by his evangelist symbol (a lion with a nimbus and wings), in a thin, arch-topped gilt frame, SURROUNDED BY A THREE-QUARTER RINCEAU BORDER consisting of many hairline vines terminating in gold bezants and ivy, colorful acanthus, berries, a flower arrangement in a vase, and several other kinds of single flowers and floral sprays. ♦ Vellum lightly soiled and slightly cockled in places, trivial chipping to some very small areas of paint, additional imperfections of no significance; on the whole, a richly painted miniature in especially pleasing condition. \$8,000

With the same pleasing palette, handsome decoration, and wealth of fine detail as in the Luke miniature, this splendid and spacious leaf opens the second Gospel Lesson with a depiction of Mark accompanied by his attribute the lion. The artist of the present miniature emphasizes Mark's role as an author of the Gospels by prominently displaying an open codex upon a lectern; another codex—closed and in a binding of blue and gold—sits on the floor and is fiercely guarded by the lion sitting at Mark's feet. Seemingly caught in a moment of reflection, Mark gently touches the nimbus



of the lion in an acknowledgement of the important task he has just completed. The emotion apparent in Mark's face and the careful attention paid to the manes of both man and beast is technically excellent, and the artist shows a great flair for design and color in the overall composition—an extremely pleasing combination of textures, patterns, and objects is executed with bold hues and strong lines. This leaf comes from a manuscript almost certainly produced in the Franche-Comté region, apparently made by an artist or atelier indebted to the Master of Morgan 293. (For more on this artist and the possible origins of our manuscript leaf, see item #14, above). Although our Mark miniature varies from its counterpart in Morgan MS 293 in terms of composition, it nonetheless presents an excellent opportunity to compare the faces of each Evangelist. The similarities are immediately recognizable; each figure shows the same furrowed brow (the eyebrows appearing as squiggles), and very similar lidded eyes, straight noses, and frowning mouths with a slightly puffed cheek. Regardless of the identity of the artist, our miniature is an excellent example of a distinct regional style and offers the viewer multiple sources of pleasure in its richly detailed interior and attractive design, delicately framed and perched within a field of animated rinceau decoration in the surrounding borders. (ST17060CC)



18 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF PENTECOST. TEXT FROM THE HOURS OF THE HOLY SPIRIT. (France [probably Besançon], 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line-enders in dark pink and blue highlighted with a gilt bezant, four one-line initials and one two-line initial in burnished gold on dark pink and blue ground with white tracery, one three-line initial in shades of pink with white tracery, filled with flowers painted red or blue, all

on a gold ground, verso with panel border of delicate hairline vines terminating in gilt bezants and ivy and a blue and gold acanthus, recto with A HALF-PAGE MINIATURE OF PENTECOST in a thin, arch-topped gilt frame, with several haloed figures kneeling in a chapel or church with well-defined gothic architecture predominantly painted mint green, a dove emerging from the central window and emitting rays of orange, SURROUNDED BY A FULL BORDER consisting of hairline vines terminating in gold bezants and ivy, colorful acanthus, white and blue flowers, three birds (including a large peacock), and a small grasshopper, the text below the miniature further framed by a "U"-shaped bar of gold, pink, and blue extending the full height of the miniature. ♦ Minor chipping to paint (particularly in blue areas, as frequently seen), a couple of trivial smudges in the border, but no other condition issues worth mentioning, the miniature beautiful and clean, with rich colors, gleaming gold, and well-preserved details. \$9,500



▲ Recto



▲ Verso

This splendid miniature from an unusually large Book of Hours is finely painted and features a touching array of emotional responses from the Virgin and Apostles as they witness the descent of the Holy Spirit in the form of a dove. Although the Virgin is not centrally located (as is quite often case in Pentecost miniatures), she is differentiated from

her companions in other ways: she is the only person shown with her hands together in prayer, and her expression is serene; by contrast, her companions show various concerned or perplexed expressions: some have furrowed brows, others avert their gaze in humility, and one incredulous Apostle cranes his head above the cluster of nimbuses to get a better view. The red flames emanating from the dove, described in Acts as "tongues of fire," appear especially intense against the memorably detailed green interior. This leaf also contains several animals hidden in the decorative borders, including a large peacock with a golden tail, which appears directly beside the Virgin. In addition to its royal connotations, the peacock is also linked to the Virgin based on the belief that its flesh was incorruptible. This leaf comes from a manuscript almost certainly produced in the Franche-Comté region, apparently made by an artist or atelier indebted to the Master of Morgan 293. (For more on this artist and the possible origins of our manuscript leaf, see item #14, above). Though the composition of present scene and the Pentecost depicted in Morgan MS 293 are different, there are definite similarities in the facial molding and the definition of the hair, which appears darker at the roots and looks combed back. The present miniature is an excellent representation of a distinct regional style, extremely attractive, and it offers numerous points of interest for both the scholar and more casual viewer to contemplate. (ST17060U)



19 AN ILLUMINATED VELLUM MANUSCRIPT LEAF FROM A LARGE BOOK OF HOURS IN LATIN AND FRENCH, WITH A MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS. TEXT FROM TERCE. (France [probably Besançon], 3rd quarter of 15th century) 239 x 165 mm. (9 3/8 x 6 1/2") Single column, 15 lines in an elegant gothic book hand. Rubrics in dark pink, line-enders in dark pink and blue highlighted with a gilt bezant, several one-line initials and one two-line initial in burnished gold on dark pink and blue ground with white tracery, one three-line initial in blue with white tracery, filled with a flower and trefoils painted red

or blue, all on a gold ground, verso with panel border of delicate hairline vines terminating in gilt bezants and ivy and with a few painted flowers and leaves, recto with A HALF-PAGE MINIATURE OF THE ANNUNCIATION TO THE SHEPHERDS in a thin, arch-topped gilt frame, with two shepherds in the foreground gazing up at an angel in the sky, several sheep grazing nearby, and a background consisting of a rugged hillside, an orchard, and a walled city and church on the horizon, SURROUNDED BY A FULL BORDER consisting of hairline vines terminating in gold bezants and ivy, colorful acanthus, a strawberry, and several different kinds of flowers, the text below the miniature further framed by a "U"-shaped bar of gold, pink, and blue extending the full height of the miniature. ♦ Ink penwork in border slightly smudged in a few places, additional very minor imperfections but THE MINIATURE ESPECIALLY WELL PRESERVED, and the paint everywhere very fresh and bright. \$9,500



▲ Recto



▲ Verso

Even more than with other appealing Annunciation to the Shepherds miniatures from Books of Hours, this scene offers considerable animation and special charm, with an unusually fine outdoor setting and composition, the whole being reminiscent of the work of the Master of Morgan 293. In the present setting, two shepherds crane their heads sharply upward to witness an angel emerging from the heavens, bringing them the news of the birth of Christ. Their active stances suggest that they were caught unawares and in the middle of their work tending a flock of sheep (the animals half happily grazing and half with heads raised in response to the miraculous light from above). The figures here are robust and attractively rendered in bright colors, with faces expressing either fear or curiosity—the shepherd on the left shields his eyes in order to understand and record the notable moment. Their surroundings are exceptionally pretty, incorporating varied landscape features like a river highlighted with silver, giving the waterway a sense of movement and shine. This leaf comes from a manuscript almost certainly produced in the Franche-Comté region, apparently made by an artist or atelier indebted to the Master of Morgan 293. (For more on this artist and the possible origins of our manuscript leaf, see item #14, above). There are a number of compositional similarities between our miniature and the Annunciation to the Shepherds in Morgan MS 293: in both cases the shepherds in the foreground face each other, while their sheep graze in the space between; the background of each miniature is extremely well developed and displays similar shapes and motifs, including multiple hills populated with bushy trees dotted with gold, a river flowing through the center of the composition, and structures with multiple turrets along the horizon. Certain details on the figures are also consonant: each shepherd wears a distinct netted pouch around his waist and carries a crook, the figure at the left of each composition holds up a hand to shield his eyes in an identical manner, and the faces are sharply upturned, almost horizontal, their gazes fixed on the angel appearing above them. Whoever the artist responsible for the present miniature, the painting is an excellent representation of a distinct regional style, full of fine detail, and beautifully composed—and the work comes down to us, happily, in fine condition. (ST17060W)



20 A CALENDAR LEAF FROM AN ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS. TEXT FROM THE MONTH OF JULY. (France, mid- to late 15th century) 160 x 124 mm. (6 1/4 x 4 7/8"). Four columns, 18 ruled lines, in a gothic book hand. Text in burnished gold, blue, black, and light brown,



▲ Recto



▲ Verso

with A LARGE "KL" painted pink and blue with attractive white tracery, the letters filled with red and blue vines and flowers, all on a burnished gold ground, with a bar extension down the entire page terminating in pink, green, blue, and red acanthus, AND WITH A THREE-QUARTER BORDER of hairline vines and many gold ivy leaves and bezants, accented with colorful flowers. Remnants of mounting tape to corners of verso. ♦Border in upper margin very slightly trimmed along top edge, a few smudges and small stains, but the vellum still quite bright, the colors fresh, and the gold sparkling. \$650

The heavy decoration and profusion of gold here suggest that this leaf comes from a luxuriously

appointed manuscript made for a person of means. In addition to its decorative function, burnished gold is also used to highlight the golden numbers (the roman numerals in the left column that help to establish the date of the new moon), as well as to indicate the most important feast days of the month. While most of the feast days here are commonly found in Medieval calendars regardless of region, Saint Arnulf, Bishop of Metz (July 18), is a slightly unusual entry, suggesting that the manuscript may have been made (or at least intended for use) in central France, where this saint was especially venerated. (ST17076a)

A Complete, Glittering Book of Hours Stylistically Echoing Jean Bourdichon

21 A BEAUTIFUL ILLUMINATED VELLUM MANUSCRIPT BOOK OF HOURS IN LATIN AND FRENCH, WITH A TOTAL OF 17 MINIATURES BY A TALENTED ILLUMINATOR. USE OF ORLÉANS. (France, late 15th century) 210 x 140 mm. (8 3/8 x 5 1/2"). [122] leaves. Single column, 19 lines in an attractive gothic book hand. COMPLETE (with two blank leaves excised from end of final quire, and two leaves possibly excised between ff. 64-65, but the text continuous there, with nothing apparently missing); without a miniature for Lauds, but this section collating complete and opening with a full border and large initial,

suggesting that a miniature was never included here. Contents: Calendar in French (f. 1r); blank leaves (later additions) (ff. 13-14); Gospel Lessons (f. 15r); Obsecro te and O Intemerata (f. 21r); Hours of the Virgin (f. 26r); Penitential Psalms and Litany (f. 69r); Hours of the Holy Cross (f. 83r); Hours of the Holy Spirit (f. 86r); Office of the Dead (f. 89r). 17th or 18th century green morocco, covers with gilt-ruled border and panel, raised bands, gilt-ruled compartments, brown morocco label with gilt lettering, original metal clasps and catch plates, 18th century vellum endleaves, all edges gilt. Rubrics in red, many line fillers in pink and blue with white tracery and gold accents, numerous one- and two-line initials in burnished gold on pink and blue ground with white tracery, 14 very pretty three- or four-line initials at major openings painted blue with white tracery, filled with colorful fruits and flowers over shell gold, and the entire initial on a burnished gold ground, the opening of Lauds with a three-quarter border, WITH FIVE SMALL MINIATURES: St. Luke (f. 16r), St. Matthew (f. 18r), St. Mark (f. 19r), Crowning of Thorns (f. 20r), and the Virgin and Child (f. 21r), each with a three-quarter border, AND 12 LARGE MINIATURES WITH FULL BORDERS, all borders composed of colorful acanthus, fruits, and flowers on bare vellum or shell gold ground (or a combination of the two), many inhabited by charming creatures that include birds and hybrid beasts. The subjects of the large miniatures are: St. John on Patmos (f.





kings. As Avril and Reynaud note, Bourdichon was so sought after, and his extant works so fine, that he would have certainly required assistants to meet popular demand (and undoubtedly inspired imitators eager to capitalize on his style). In the present manuscript, echoes of Bourdichon are evident in the use of strokes of gold to illuminate tresses of hair and garments, as well as the lead white paint with touches of red used on the visages of St. John, the Virgin, and the Angel Gabriel, among others. It is also worth noting that the scene of the Annunciation in the present work is extremely similar to an early miniature attributed to Bourdichon himself and sold at Sotheby's on 27 January 2015 (lot 150); that miniature shows a nearly identical composition of figures, with a prie-dieu holding an open book, and set within a grayish-brown niche. There are certainly opportunities here for further research, including certain stylistic tendencies that could provide the basis for a more precise attribution; for example, our figures' noses tend to be quite big, and the eyes are well defined, with heavy lids and shaded with gray underneath, while in the background, uniquely shaped trees are dotted with gold.

15r); Annunciation (f. 26r); Nativity (f. 42v); Annunciation to the Shepherds (f. 47v); Adoration of the Magi (f. 51r); Presentation in the Temple (f. 54r); Flight into Egypt (f. 58r); Coronation of the Virgin (f. 64r); David in Prayer (f. 69r); Crucifixion (f. 83r); Pentecost (f. 86r); and the Raising of Lazarus (f. 89r). Front free endpaper with later titling in red ink reading "Hevres de Nostre Dame/ a l'usage de Paris [sic]"; a few pencil notations in the calendar done by a later hand. ♦General wear to the leather, but a solid binding. Leaves 107-08 with small portion of upper corner margin torn away (no loss) and with dampstain in middle of the text (though without any affect on legibility), other isolated defects (minimal creasing, a few lines of text faint, insignificant small spots, trivial smudges, and light stains, minor soiling and thinning, small portion of the border of four miniatures just slightly grazed), but margins generally very ample, and the manuscript on the whole in excellent condition, with fresh leaves, bright vellum, and well-preserved richly painted miniatures. \$125,000

Boasting 17 miniatures, amusing grotesques in its borders, and hundreds of illuminated initials, this attractive Book of Hours features a wealth of glittering details and attractive compositions. Each of the five small and 12 large miniatures contains a fully realized scene showing a variety of interiors and backgrounds as well as an accomplished understanding of composition. The artist seems to have been especially adept at organizing scenes with many people, including the Crucifixion (with a large group of soldiers dressed in gold armor), the Raising of Lazarus (with a crowd of people clamoring to witness the event), and Pentecost (with the Apostles gathered in prayer around the central figure of the Virgin). The molding of the faces also demonstrates a sophisticated and subtle hand: tones of gray are used to create shadows and produce a convincing sense of three-dimensionality, while tiny, delicate strokes of red furnish a slight flush in the cheeks. It is difficult to overstate how beautifully executed—and wonderfully preserved—these faces are. Great effort has also been given to architectural and sculptural details: of particular note is the reliquary that appears in the King David miniature, and the cathedral in the Lazarus miniature, each showing careful penwork and shading. The artist has also incorporated architectural tracery into the frame of some of the miniatures to add yet another layer of interest to the overall composition. There are stylistic similarities here that suggest a familiarity with the work of Jean Bourdichon of Tours, the official court painter to four successive French





Although there is no evidence of previous ownership in this volume, it was almost certainly produced for a patron who lived in Orléans (based on the Use of the Hours of the Virgin) and, judging from the amount of decoration present here, he or she was a person of obvious taste and means. It is a distinct pleasure to leaf through this manuscript and observe the different (and abundant) uses of gold—from the sparkling burnished gold initials, to the subtly shining shell gold grounds, to the legion of gilt details in the miniatures—that emphasize and amplify its status as a luxurious object. (ST16984)



*More photos are available on our website:
www.pirages.com*

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II. MODERN MANUSCRIPT MATERIAL

22 (ILLUMINATED MANUSCRIPT LEAF ON VELLUM - MODERN). LANE, A. E., Scribe and Illuminator. ROSSETTI, DANTE GABRIEL. TEXT FROM THE OPENING OF "THE WHITE SHIP." ([s.l.]: 25



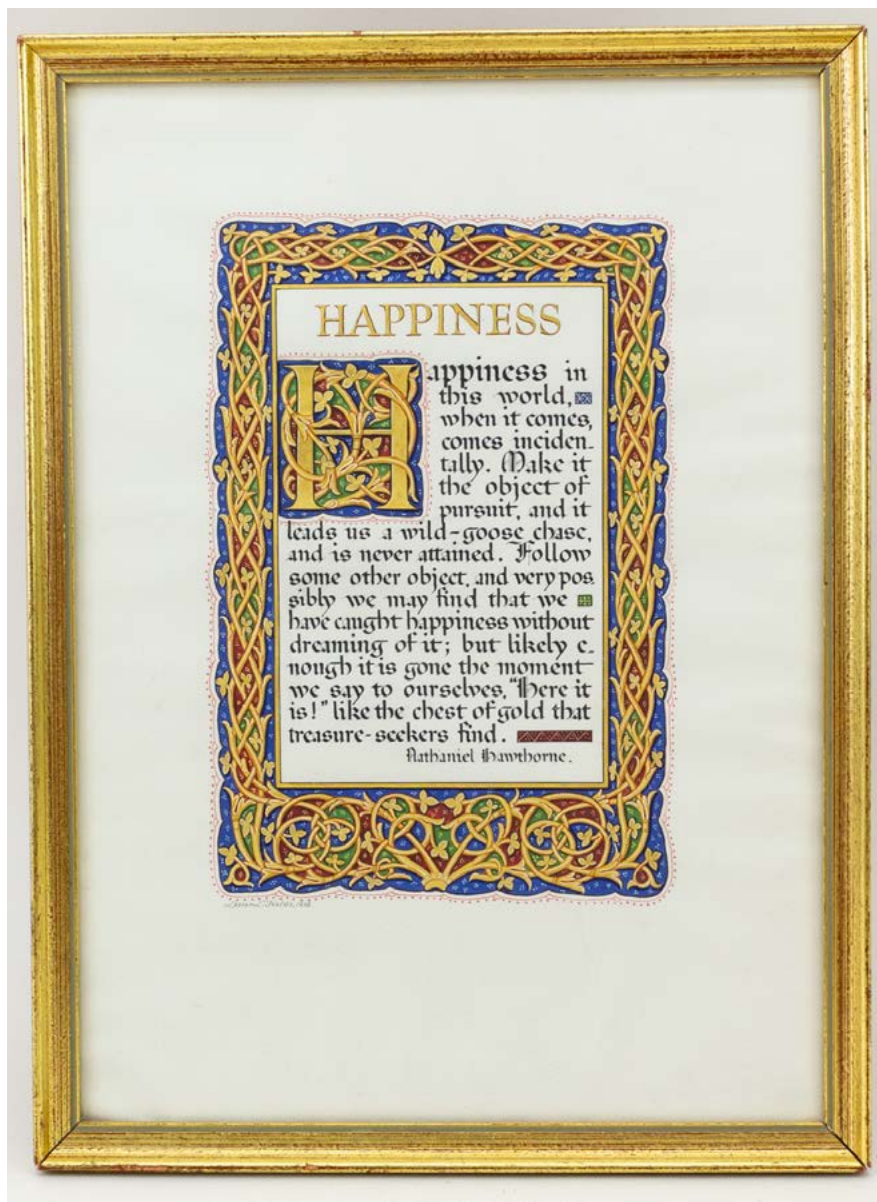
November 1920) 248 x 178 mm. (9 3/4 x 7"). Single column, 22 lines of text in a very pleasing calligraphic hand. Text and illumination on one side only. Many one-line initials in green, red, or blue, one three-line initial in burnished gold with delicate blue penwork, THE OPENING WORD ("BY") IN BURNISHED GOLD ON A LOVELY FIELD OF BLUE WITH PINK FLOWERS, THE WHOLE ENCASED IN A BURNISHED GOLD FRAME INTERLACED WITH PINK AND BLUE RIBBONS THAT WEAVE INTO A BEAUTIFUL THREE-QUARTER BORDER of flowers and vines accented with butterflies, dragonflies, and other insects, all in pleasing shades of red, pink, vermillion, blue, and green and with burnished gold accents, the royal arms of England in red and burnished gold in the middle of the lower part of the border (verso blank). ♦Negligible hint of soiling in margins, otherwise in pristine condition. \$1,250

This elegant leaf comes from a modern calligraphic manuscript that contained Rossetti's 1881 ballad about the ill-fated "White Ship," which sank in the English Channel on 25 November 1120, exactly 800 years before the date on Lane's manuscript. The king of England's only legitimate son was among those drowned, and the loss of the designated heir to the throne caused a 20-year period of political unrest and battles over succession known as The Anarchy. Contemporary

historian William of Malmesbury (ca. 1080/1095 - ca. 1143) observed, "No ship ever brought so much misery to England." The poem is narrated by the only survivor of the disaster that took 300 lives: Berold, a butcher from Rouen. The theme is hubris, and is summarized in the lines, "Lands are swayed by a King on a throne . . . The sea hath no king but God alone." The extraordinarily exuberant (and quite beautiful) decoration here is in stark contrast to the somber tone of the poem, but, in any case, we are very glad for it. While the calligraphy is obviously well done, the vigorous and glistening illuminated decoration seems even more successful. (ST17129-053)

23 (ILLUMINATED MANUSCRIPT LEAF ON VELLUM - MODERN). FIELDS, LESTER L., Scribe and Illuminator. "HAPPINESS." A QUOTATION FROM NATHANIEL HAWTHORNE. ([United States]: 1938) 305 x 235 mm. (12 x 9 1/4"). Single column, 18 lines of text in an extremely fine calligraphic hand. In an attractive gilt frame. Title ("Happiness") in brushed gold capitals at the top, three line fillers in colors and gold, A LARGE AND ORNATE SEVEN-LINE FOLIATED INITIAL "H" in brushed gold on a background of blue, red, and green, the letter entwined with a gold vine sprouting bright gold trefoils; the quotation enclosed by a gold bar border WITHIN A WIDE FRAME OF TWINING GOLD VINES in a Celtic style on a background of blue, green, and red, the stems sprouting many bright gold leaves, the whole within a delicate red penwork border. Signed and dated by Lester Fields. ♦In immaculate condition. \$1,250

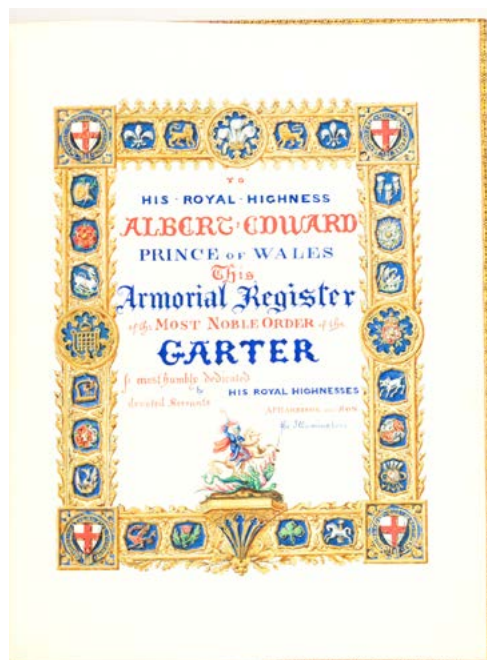
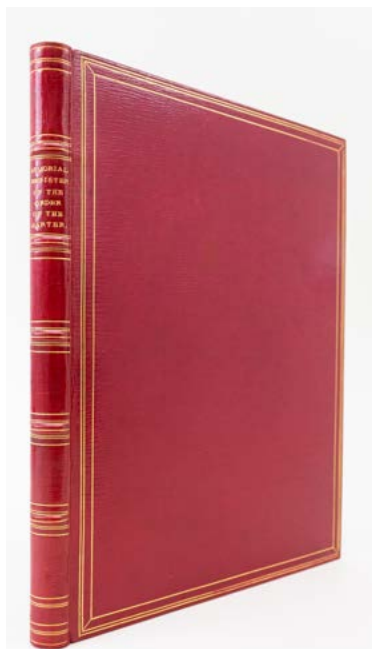
This beautiful leaf, executed with exacting precision, is the work of Lester Lincoln Fields (fl. 1930s), an American calligrapher and illuminator who was named a Master Penman in the Penman's Hall of Fame. Little seems to be known of his life, though one does see exhibits of his illuminated works at calligraphers' conferences from time to time. The Hawthorne quote here reads, "Happiness in this world, when it comes, comes incidentally. Make it the object of pursuit, and it leads us [on] a wild-goose chase, and is never attained. Follow some other object, and very possibly we may find that we have caught happiness without dreaming of it; but likely enough it is gone the moment we say to ourselves, 'Here it is!' like the chest of gold that treasure-seekers find." The work is careful, elegant, and altogether attractive. (ST17129-054)



▲ 23



24 (ILLUMINATED MANUSCRIPT ON PAPER - MODERN). (GARTER, ORDER OF THE). AN ILLUMINATED MANUSCRIPT ARMORIAL REGISTER (as well as a printed listing) OF MEMBERS OF THE ORDER OF THE GARTER. (London: Illuminated and published by A. Prichard Harrison and Son, [1844]) 284 x 225 mm. (11 1/8 x 8 3/4"). [17] printed leaves preceded by [3] leaves and followed by [44] leaves of illuminated manuscript. FIRST EDITION. Handsome contemporary crimson straight grain morocco by C. Cross, Binder to the Queen (stamp-signed on verso of front free endpaper), covers with gilt French fillet border, raised bands flanked by multiple plain gilt rules, spine with gilt titling, turn-ins densely gilt, marbled endpapers, all edges gilt. With illuminated gouache title page and dedication, EIGHT FULL-PAGE GOUACHE ILLUSTRATIONS (including a dramatic depiction of St. George slaying the dragon), AND 37 LEAVES EMBLAZONED WITH 726 COATS OF ARMS, ALL OF THE ILLUSTRATIONS DONE BY HAND AND HEIGHTENED WITH GOLD. Front pastedown with engraved armorial bookplate of Henry



Drummond, and with a manuscript letter to Drummond from A. P. Harrison postmarked 1844 tipped in at front. ♦A few very faint scratches on back cover, the printed portion with faint overall browning because of paper stock used, otherwise A SUPERB COPY, the attractive binding quite lustrous and virtually unworn, and the illuminated portion with its brilliant colors and gold entirely intact. \$9,500

This is an exceedingly rare and beautifully executed item that combines a printed list with a group of full-page paintings and the hand-painted arms (many of them minutely figured) of those personages who from its founding (by Edward III) in 1348 through 1844 had been elevated to membership in the Order of the Garter. Inclusion in this order of chivalry is the highest of the honors bestowed by the British sovereign and is restricted at any given time to just 24 persons. Members include those chosen for their distinctive services to the crown, as well as supernumerary members encompassing the British royal family and foreign monarchs. There are 719 members listed in the register here, and an additional seven knights and their shields are added on the final illustrated page of the register. In 2008, Prince William became the 1000th Knight of the Garter. The name of the order, according to tradition, is taken from an incident at the court of Edward III in which the Countess of Salisbury lost one of the garters holding her hose, to the amusement of onlookers. The king gallantly retrieved it and tied it to his own leg, chiding the courtiers, "Honi soit qui mal y pense" ("Shame upon him who thinks evil upon it"), which became the motto of the order. Our volume, in addition to depicting the coats of arms of all recipients of the order through 1844, contains full-page illustrations of the insignia of the order (a blue garter with the motto emblazoned in gold, encircling the arms of England and surmounted by a coronet), of St. George, patron saint of the Order and of England, slaying the dragon, the badge and collar worn by Knights of the Garter on formal occasions, a portrait of Edward III after that in St. George's Chapel, and a knight of the order in full regalia, including the garter worn below the left knee. This appears to be a most unusual item: we could find no copies listed in OCLC or ABPC, and only one in COPAC, the UK's National,



Academic, & Specialist Library Catalogue. A later version was issued by publisher J.C. Hotten in 1872, but even that is located by OCLC in only six libraries. Our copy comes from the collection of (and may have been specially prepared for) Henry Drummond, English banker, politician, and writer whose related work, "Histories of the Noble British Families with Biographical Notices of the Most Distinguished Individuals in Each," was published by Pickering in 1842-46 in two giant folio volumes. (ST17129-034)

A Lovely and Touching Illuminated Manuscript in Marvelous Condition



25 (ILLUMINATED MANUSCRIPT ON PAPER - MODERN). (BINDINGS - GRUEL). LIVRE DE PRIÈRES. ([Paris: ca. 1895]) 176 x 96 mm. (7 x 3 3/4"). 65 leaves. Single column, as many as 26 lines per page, in a gothic-style hand. HANDSOME PURPLE MOROCCO BY GRUEL (stamp-signed on spine), covers with gilt borders and floral cornerpieces, upper cover with gilt monogram, raised bands, compartments all densely gilt, gilt dentelles, silk endpapers, all edges gilt. Rubrics in red, line endings in variations of pink, blue, and gilt paint, many multi-line initials of a similar color scheme, EVERY TEXT PAGE WITH A DIFFERENT WATERCOLOR BORDER incorporating a variety of flowers, insects, birds, nature scenes, and a heavy use of painted gold, WITH THREE FULL PAGE MINIATURES, separate decorative title pages for each section. Blank pages toward the end with a handwritten dedication note and four Baptism or Communion cards pasted in. Eight additional cards noting similar family milestones loosely laid in. ♦ Spine slightly and

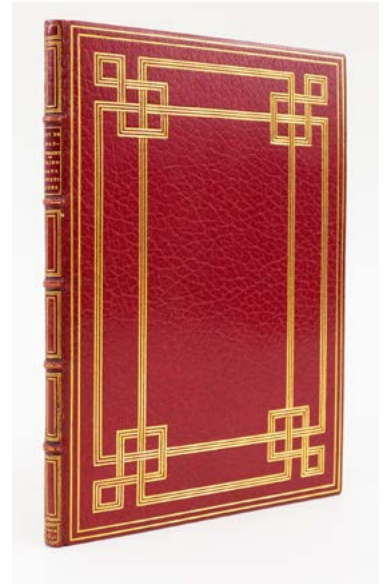
uniformly sunned, just a hint of rubbing to extremities, faint offsetting internally, but A FINELY PRESERVED WORK, CLOSE TO PRISTINE INSIDE AND OUT. \$3,500

In marvelous condition, this is an attractively illustrated and poignant manuscript, a gift from husband to wife at the time of their nuptials, and subsequently treasured by the same family for close to a century. In a touching note toward the end of the manuscript, the happy bridegroom writes: "You desired, my dear wife, that I be the first to write in this book that served you for the first time the day that began our happiness. Receive, my adored angel, the pledge of my eternal love and the assurance that my greatest pleasure will be to see you always happy." As with many family prayer books, the couple recorded the Baptisms and Christenings of their two children (Yvonne and Jacques) at the back of the book, with additional prayer cards for later additions to the family through the 1970s laid in. Illuminated on thick paper, each page is unique and highly imaginative, with different layouts and floral designs, all of which combine original watercolors with effusive painted gold. Especially interesting are the small landscapes that appear interspersed among the flowers and insects that dominate the borders, and one may speculate that these locales had special significance for the couple. In her "Bookbinders and their Craft," Prideaux says that the Gruel firm, founded in 1811, "always had the highest reputation . . . for initiative in artistic matters, as well as for irreproachable execution in the detail of its many-sided achievements." Paul Gruel (1864-1954) took over the firm after the death of his father, the great Léon Gruel, in 1923 and ably directed the operation until his own death, maintaining the atelier's reputation for excellence. Over the years, the firm employed some of the most skillful artisans in the trade, including Prideaux herself. (ST17129-040)



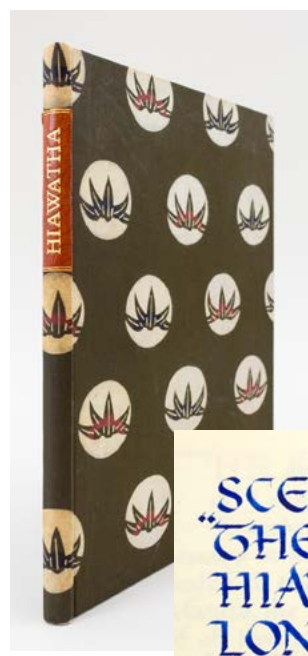
Robert Hoe's Copy

26 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). MAUPASSANT, GUY DE. VICTOR-NICOLAS BOUTON, Scribe and Illuminator. *TRIBUNAUX RUSTIQUES*. (Paris: 1896) 200 x 135 mm. (7 7/8 x 5 3/8"). [11] leaves. Single column, 16 lines plus headline in a thin, graceful italic script. Attractive red crushed morocco by Marcellin Lortic (stamp-signed on front doublure), covers framed by multiple-rule gilt strapwork, raised bands, spine compartments with gilt French fillet, gilt titling, vellum doublures with gilt frame in the Romantic style, leather hinges, vellum endleaves, all edges gilt. In matching morocco-trimmed slipcase. Title in burnished gold embellished with red and blue penwork, text with red-ruled border and burnished gold stars at corners, numerous one-line burnished gold initials with red or blue penwork, two-line opening initial in burnished gold on a blue, white, and pink background, and A HALF-PAGE MINIATURE (measuring 71 x 64 mm.) SHOWING A COURTROOM SCENE. Front free endleaf with morocco bookplate of Robert Hoe. ♦Just the slightest hint of rubbing to joints, but A VERY FINE SPECIMEN, entirely fresh, bright, and clean inside and out. \$4,500



This elegant little manuscript in French recounts Guy de Maupassant's satirical tale of a trial in the provinces; it was created by a man who knew the inside of a courtroom all too well. Bouton (1819-1901) was a young rebel during the 1848 Revolution who spent five years in jail for his participation in a bombing in Paris. Oddly enough, the dedicated republican was also an expert on heraldry and paleography, publishing pamphlets on those subjects (as well as on politics) and producing manuscripts like the present one. De Maupassant (1850-1893) is generally acknowledged as one of the great masters of the short story. In the present tale, a wealthy older woman who had tried to buy a young peasant's love by giving him land sues unsuccessfully for the return of her property when the object of her affection forsakes her for a younger woman. According to Beverly Chew, the library of Robert Hoe (1839-1911), founding member and first president of the Grolier Club, was "the finest [America] has ever contained." Hoe acquired illuminated manuscripts, early printing (he owned a Gutenberg Bible on paper and one on vellum), fine bindings, French and English literature, and Americana, and when his library was sold in 1911-12, it fetched nearly \$2 million, a record that held until the Streeter sale more than 50 years later. Hoe owned several Bouton manuscripts

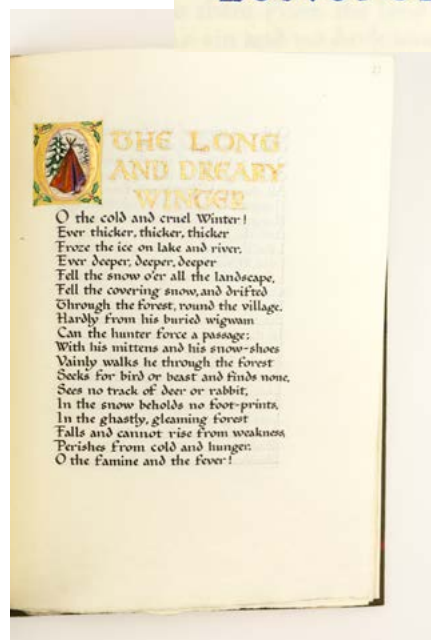
of de Maupassant stories, and the Morgan Library also has Bouton creations. The Lortic name was made famous in the history of French binding by Pierre Marcellin Lortic (1822-92), a leading Parisian binder for 40 years; the binder here was Lortic's son Marcellin, or "Lortic Fils" (1852-1928). (ST17129-026)



SCENES FROM "THE SONG OF HIAWATHA" BY LONGFELLOW

27 (ILLUMINATED MANUSCRIPT ON PAPER - MODERN). LONGFELLOW, HENRY WADSWORTH. THREE SCENES FROM "THE SONG OF HIAWATHA": I. HIAWATHA'S WEDDING FEAST; II. THE DEATH OF MINNEHAHA; III. HIAWATHA'S DEPARTURE. ([s.l.: mid-20th century?]) 260 x 183 mm. (10 3/8 x 7 1/4"). [21] leaves. Single column, 24 lines in a fine calligraphic hand. Olive patterned paper boards, smooth spine, red morocco label. Half titles in blue, opening lines of each section in gold, with several two-line initials in red, blue, or gold, and three historiated initials depicting the head of a Native American in a colorful headdress; a teepee; and a landscape scene. Front pastedown with book label of John Gadd. ♦ Binding with mild shelf wear, spine lightly toned, minor offsetting from gilt initials, very faint ink spotting on blank areas opposite text, a couple trivial marginal spots or smudges elsewhere, but these faults all quite negligible, and the work as a whole IN VERY FINE CONDITION—bright, clean, and fresh throughout. \$1,900

This is an engaging and beautifully executed manuscript featuring a clear, regular hand and charming illuminated initials with imagery inspired by "The Song of Hiawatha." Although the work is not signed and contains no information about the identity of the artist, it was obviously written and illuminated by a practiced hand using high-quality materials. The letterforms here are especially lovely, and the ink sits pleasingly smooth on the thick paper, making for an aesthetically enjoyable read. The text comprises three scenes from Longfellow's epic poem, preceded by a brief introductory text (possibly written by the artist?) erroneously linking the historical figure of Hiawatha (an important Native American leader in the precolonial era) to our eponymous hero. (There is no connection between the two apart from the name, but the confusion persists even today.) There is much about the creation of this manuscript that remains a mystery—we do not know exactly when, where, or by whom it was made—but in terms of its obvious craftsmanship and beauty, the work is anything but mysterious. (ST17129-008)



28 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). IBBS, EDITH, Scribe and Illuminator. GREAT ANTIPHONS. ([London]: 1905) 184 x 137 mm. (7 1/4 x 5 3/8"). [6] leaves. Single column, approximately eight lines per page, in a lovely gothic-style hand. Original flexible vellum with yapp edges, green and gold silk ties. In a vellum-backed linen chemise inside a brown morocco-covered slipcase (one of the ties expertly mended). WITH HALF OR THREE-QUARTER BORDERS THROUGHOUT of curling, leafy vines in shades



of various colors and GENEROUSLY HEIGHTENED WITH GOLD, THE DECORATION HIGHLIGHTED BY SEVEN LARGE FOLIATED INITIALS measuring 30-40 mm. square, AND AN ESPECIALLY FINE (54 mm. square) HISTORIATED INITIAL DEPICTING THE ADORATION OF THE MAGI. ♦ Faint spotting to the vellum binding, one small, faint dot of foxing to the title page, otherwise in fine condition, PRISTINE INTERNALLY. \$7,500

This lovely little book contains lyrics for eight antiphons (passages sung in Christian ritual, usually in Gregorian

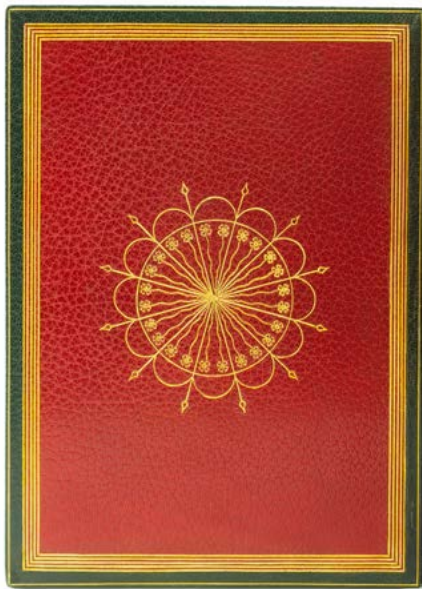
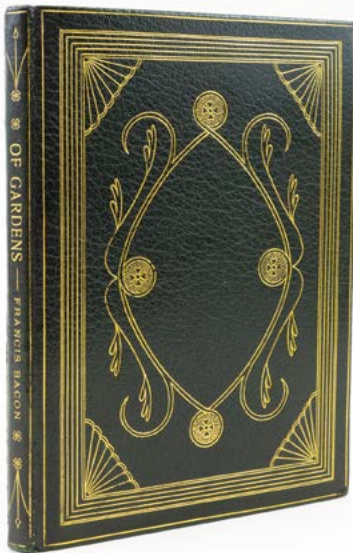
chant, as a response to a Psalm or other text), the work representing a rare manuscript illuminated by one of the most practiced hands of the period. The antiphons included here are addressed to Wisdom, Adonai (the Lord), the Root of Jesse, the Key of David, the Dayspring, the King, Emmanuel, and the Shepherd—all references to Christ. According to records of the John Ryland Library, which holds a manuscript done by our illuminator relating to the breastplate of St. Patrick, Edith Annie Ibbs "was born in Fetcham, Surrey, in 1863, the daughter of Robert Giles Ibbs, schoolmaster, and his wife Martha Eliza . . . In 1881 the family was living in Selborne Place in Littlehampton, Sussex. Ten years later Martha was a widow, and Edith, then aged twenty-eight, was an art student . . . By 1901 Edith had moved to the parish of Christ Church, Southwark, and described herself as an artist. [Ibbs] was clearly an accomplished and highly regarded calligrapher, in an era when the art was enjoying a remarkable revival under the leadership of Edward Johnston. She is known to have illustrated two books for the London publishers Seeley & Co." ("The Sacred Seasons: Readings for the Sundays and Holy Days of the Christian Year" in 1907 and the "Confession" of Augustine in 1909), "with miniatures and illuminated borders adapted by



Miss Ibbs from manuscripts in the British Museum and the Bibliotheque Nationale." In addition, she illuminated two books for Constable & Co. ("Songs from the Plays of Shakespeare" and "Sonnets by Shakespeare," both published in 1913 and both with illuminated initials and borders by Ibbs). The present manuscript has a careful, pleasing script; very wide margins (occupying as much space as the text); and decoration in a variety of Medieval styles—resembling 15th century Books of Hours (in, for example, the infilled initials with swirling orange ivy leaves) and, even more so, 13th and 14th century Psalters in border style and general layout. (ST17129-045)

Phoebe Boyle's Copy of a Glittering Alberto Sangorski Manuscript on Vellum

29 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). SANGORSKI, ALBERTO, Scribe and Illuminator. BACON, FRANCIS. *OF GARDENS*. (London: Especially written out and illuminated by F. Sangorski & G. Sutcliffe, [ca. 1905]) 248 x 178 mm. (9 3/4 x 7"). 2 p.l. (half title followed by a blank), 18, [2] pp. Single column, 24 lines in a fine calligraphic hand. Excellent gilt-decorated dark green crushed morocco (which the Boyle catalogue attributes to Sangorski & Sutcliffe), covers with frame of multiple gilt rules enclosing stylized cornerpiece fans and, at center, a large almond-shaped ornament formed by gilt strapwork and with leafy embellishment and tangent circles containing small crosses on a stippled ground, flat spine with vertical



titling and floral tools, RED CRUSHED MOROCCO DOUBLURES featuring a frame of multiple gilt rules and, at the middle, a complex gilt wheel ornament, red watered silk endleaves. In a (repaired) velvet-lined slipcase. EIGHT LARGE AND EXQUISITE ILLUMINATED INITIALS IN SEVERAL COLORS AND BURNISHED GOLD, two with long marginal extensions, THREE ESPECIALLY FINE, BRIGHT OVAL VIGNETTES (approximately 90 mm. across) SHOWING LOVELY GARDENS, one of these at the front as part of A MAGNIFICENT DOUBLE-PAGE OPENING FEATURING A PROFUSION OF PINK AND YELLOW ROSES with a green parakeet perched among them (on the left) AND GRAPEVINES BEARING SUCCULENT PURPLE FRUIT (on the right) being eyed hungrily by a long-tailed bird, BOTH ON A BRUSHED GOLD BACKGROUND within a burnished gold border, the left page serving as a title page, with "Of Gardens, An Essay By Francis Bacon" in letters of raised burnished gold, the opening initial of the title in blue and white on a burnished gold ground and enclosing a tessellated design in burnished gold and colors, the right page beginning with the word "God" in burnished gold, the text's ENORMOUS OPENING INITIAL "G" (60 mm. tall) in blue decorated with pink and green flowers,

the center of the initial filled with curling blue and brown acanthus leaves above which dangles a bunch of grapes, the whole on a burnished gold ground. Front flyleaf with engraved bookplate of Phoebe A. D. Boyle; verso of front free endleaf with engraved bookplate of John Achelis. ♦Barely perceptible rubbing to joints (well masked by refurbishment), but A VERY FINE COPY, the pretty binding scarcely worn, the vellum creamy and bright, the paint vivid, and the gold shimmering. \$30,000

Adorned with several gorgeous moments, this is a luxurious and appropriately luxuriant illuminated manuscript of Bacon's prescription for the ideal princely garden. It was executed at the height of the period when Alberto Sangorski was producing such fine work for Sangorski & Sutcliffe, before he left the firm in 1910 to join Riviere. One of the reasons for his departure can be seen in the colophon, which states that "This copy of Bacon's Essay "Of Gardens" has been especially written out, and illuminated by F. Sangorski & G. Sutcliffe." Alberto quite reasonably wished to take credit for his own work rather than giving it to his brother's firm; Riviere was happy to allow him to do so. The quality of the painting here is particularly rich and delicate, with much fine detail, and the miniatures and borders can only be described as luscious. This lovely item was in the outstanding collection of fine bindings, illuminated manuscripts, vellum printings, and other private press books owned by Phoebe Boyle and sold at Anderson Galleries in 1923 (lot 18). Sangorski's manuscripts are usually in elaborate, often jewelled, bindings which add considerably to their price; This specimen, in its relatively simple (though elegant) binding, offers a rare chance to acquire a Sangorski manuscript for a more modest price. (ST17129-021)

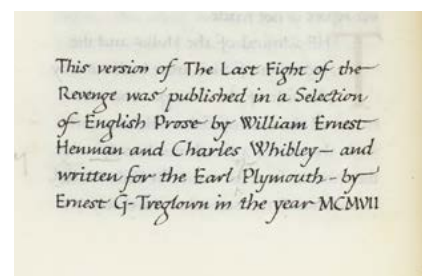


30 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). TREGLOWN, ERNEST G., Scribe and Illuminator. RALEIGH, SIR WALTER. *THE LAST FIGHT OF THE REVENGE*. ([England]: 1907) 185 x 136 mm. (7 1/4 x 5 3/8"). [12] leaves. Single column, 17 lines in a fine calligraphic hand. Original limp vellum. In a custom cream-colored buckram clamshell box, upper cover with gilt-lettered vellum label. First text leaf with intricate decorative headpiece of floral vines and gilt titling, several three-line gilt initials elsewhere. Front pastedown with bookplate of Robert George Windsor-Clive, Earl of Plymouth, and a small paper label with ink notation. Colophon with a couple of light pencil notations. ♦ Vellum binding a bit wavy, two very small, light smudges to text on one leaf (not affecting legibility), otherwise in pristine condition. **\$2,500**



This neatly penned little manuscript contains text from a report written by Sir Walter Raleigh, concerning an infamous confrontation that took place in 1591, in which a single British galleon called the "Revenge" took on the Spanish Armada. Though utterly outgunned and outnumbered, the Revenge faced 53 enemy ships head on in an extraordinary battle that raged on into the night and resulted in the loss of many men on both sides. The Revenge was eventually captured and sank off the coast of the Azores, but its gallant endeavor, first chronicled by Raleigh in his report of the event, has become the stuff of legend. A graduate of the Birmingham School of Art, Ernest Treglown (1867-1922) was an illuminator and illustrator, known to have been involved with the press

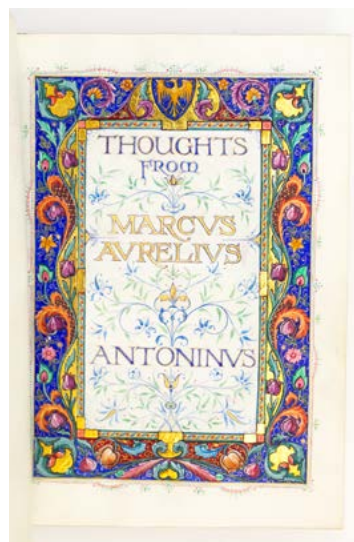
of the Birmingham Guild of Handicraft, an organization formed in the late 19th century as part of the Arts & Crafts movement. His work, as exemplified in the present manuscript, is precise and elegant, with a very regular hand, and favoring restrained (but perfectly executed) gilt decoration. The opening line, written entirely



in gold and intertwined with tiny vines and flowers, is particularly lovely. According to the colophon, the manuscript was produced for the Earl of Plymouth (Roger Windsor-Clive), whose armorial bookplate appears on the front pastedown here. (ST17129-041)

Beautifully Painted Vellum Pages, and Inlaid Sangorski Covers Riotously Gilt

31 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). SANGORSKI & SUTCLIFFE, Binders and Illuminators. ANTONINUS, MARCUS AURELIUS. *THOUGHTS*. (London: ca. 1910) 195 x 140 mm. (7 5/8 x 5 1/2"). 11 leaves of manuscript (plus three blank vellum leaves at the front and four at the back). Single column, varying number of lines per page, in a very pretty calligraphic hand. LOVELY RED MOROCCO, SUMPTUOUSLY GILT AND ELABORATELY INLAID, BY SANGORSKI & SUTCLIFFE (stamp-signed in gilt on rear turn-in), covers framed with gilt-lettered quotation from the work bordered by gilt fillets, inlaid quatrefoils of green morocco on gilt ground at corners, upper cover densely gilt with swirling sprays of leafy branches bearing inlaid citron morocco daisies, all on a stippled ground, a large wreath of gilt leaves with inlaid black morocco berries at center enclosing a scroll with gilt titling, beneath the wreath a circle with the monogrammed initials "M A,"



lower cover also with a central medallion surrounded by gilt leaves, and inlaid flowers on a stippled ground, raised bands, one compartment with gilt lettering, the others with a central inlaid flower surrounded by gilt dots and leaves, turn-ins with multiple gilt rules and dots, each corner with an inlaid green morocco flower and gilt leaves, blue silk pastedowns and endleaves, all edges gilt (recently rejoined with great skill). In a custom red morocco-backed chemise lined with suede and in matching morocco-backed and morocco-lipped slipcase. Every page of text with one or (more often) two large and beautifully painted initials, FIVE PAGES WITH FULL BORDERS featuring brightly colored acanthus and stylized flowers, with much gold. Verso of pastedown with ex-libris of Fanny Jalkoff, with contemporary manuscript notation "Paris, January, 1922." ♦The front board slightly darker than the back, but IN EXTREMELY FINE CONDITION, the vellum clean, the paint very bright, and in a very well-preserved binding resplendent with gilt. \$15,000

This is a flamboyantly bound and handsomely illuminated vellum manuscript containing excerpts from the 12 books of "Meditations" of the second century A.D. Roman emperor and Stoic philosopher Marcus Aurelius Antoninus (121-80). Composed by Aurelius for personal edification, the meditations instruct the reader to obey the divine law that our reason leads us to understand, to forgive injuries, to treat all humans as equals, and to wait for death without fear. The work originally appeared in print in 1550, and the first edition in English was issued in a translation by Casaubon in 1634. The excerpts in the present work consist of short, pithy statements—one to two per page—each preceded by a handsomely decorated initial inspired by those found in Medieval manuscripts. The exuberant and brightly colored borders are especially reminiscent of Italian humanist manuscripts of the 15th century, incorporating a bright and highly saturated color palette that favors deep blue

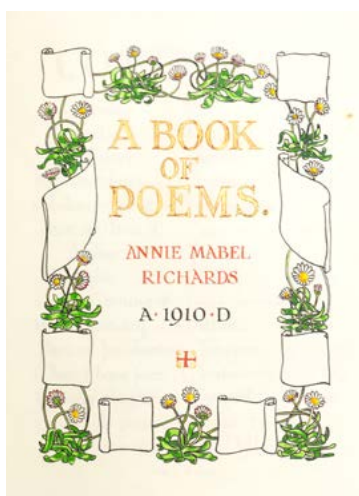




grounds coupled with vibrant shades of yellow, red, violet, and teal, and heightened with burnished gold. The decorations are all painted with exquisite attention to detail and demonstrate the artist's innate understanding of color, resulting in a decorative program that is as delicate as it is vital and robust. Though the colophon notes that it was "written out and illuminated by Sangorski & Sutcliffe," the work was presumably done by Alberto Sangorski (1862-1932) alone. A Polish émigré, Alberto started his professional life as secretary to a goldsmith's firm, became attracted to the book arts at the age of 43, and began doing illuminated manuscripts that were then bound by his brother Francis' firm, Sangorski & Sutcliffe. Sometime around 1910, Alberto and Francis had a falling out, perhaps over attribution of the manuscript work; the artist then went to work for Riviere—the chief competitor to his brother's firm—where he was allowed to sign his manuscripts with his own name. Binders

Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943) met as boys attending Douglas Cockerell's bookbinding classes at the L. C. C. Central School. Cockerell was so impressed by their skill that he hired Sutcliffe as a finisher and Sangorski as a forwarder. In 1901, Francis and George went into business for themselves, and before long, they had become two of the most renowned English binders of the 20th century. The multiple techniques and impressive gilding displayed on our binding are testaments to their talents, and represent many hours of delicate work. See items #29, 101, 102, 133-36, 139, and 146 in the catalogue for other bindings by Sangorski & Sutcliffe. (ST17129-015)

A Sweet Artistic Gift, Including four Original Watercolors



32 (ILLUMINATED MANUSCRIPT ON PAPER - MODERN). SHIPLEY, JOHN FRANKLIN, Scribe and Illuminator. A BOOK OF POEMS [FOR] ANNIE MABEL RICHARDS. ([London?]: 1910-12) 254 x 204 mm. (10 x 8"). 79 pp. Single column, varying number of lines per page, in a fine calligraphic hand of various sizes. Original limp vellum, with remnants of green ribbon ties, upper cover with gilt initials "A M R" and the date "July 25 / A 1912 D," all edges gilt. Numerous one-line initials in red, green, or blue, many two-line (or larger) initials in gold, some leaves with partial or full borders consisting of intricate floral patterns or geometric designs, other decorative details painted throughout, and WITH FOUR ORIGINAL WATERCOLOR PAINTINGS tipped in, each depicting a landscape or cityscape. With tissue guards protecting pages with watercolor painting. ♦ Vellum binding somewhat soiled, a little light bleed-through

from gilt initials, occasional trivial marginal spots, otherwise the contents in fine condition, the paper very clean and bright, and the watercolors extremely well preserved. **\$3,500**

This is an artistically accomplished manuscript that also feels deeply personal, with large, regular calligraphy, beautifully designed borders, and four original watercolor illustrations accompanying a selection of poems by British authors—works that must have had special significance for the intended owner. The poems included here are: Thomas Hood's "I Remember"; Henry Newbolt's "England"; Shelley's "To A Skylark" and "To Night"; Wordsworth's "My Heart Leaps," "Wisdom & Spirit," and "When I Have Fears"; Milton's "On the Morning of Christ's Nativity"; and Tennyson's "Crossing the Bar" and parts of





"In Memoriam" and "Morte d'Arthur." We were unable to discover much biographical information about the calligrapher and illuminator John Franklin Shipley, but it is clear that he was a skilled artist who possessed the precision necessary to execute the calligraphy and meticulous borders here, and, assuming he was also responsible for the watercolors, the compositional eye and innate sense of color apparent in the miniature paintings. The subjects

of these paintings include an array of outdoor scenes, each incorporating some kind of water element: a bucolic rural landscape with a small stream reflecting a rainbow overhead; a moody seascape with a large, fully rigged ship being tossed by a wave; a small stretch of beach surrounded by hills; and a beautiful cityscape—the largest of the four paintings—with several bridges over a major river clogged with boats. Annie Mabel Richards, the intended recipient of the manuscript, has proven as elusive as the artist; but the manuscript makes it easy to imagine her as a lover of art and beauty—someone who found solace in nature, poetry, and paintings. Manuscripts on paper can sometimes suffer from condition issues, but the quality of materials used for the present manuscript, coupled with the use of tissue paper to protect the paintings and illuminations, has made all the difference here. (ST17129-009)

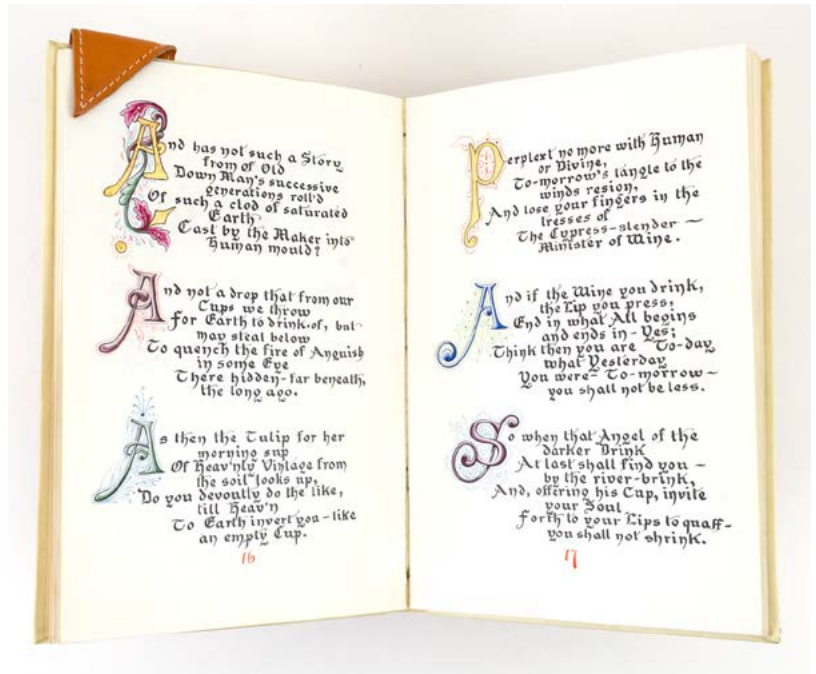


A Substantial Manuscript with a Particularly Striking Opening



33 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). TEARLE, JOHN, Scribe and Illuminator. OMAR KHAYYAM. THE RUBÁIYÁT. ([Boston: 1910]) 228 x 152 mm. (9 x 6"). 2 leaves of Japanese vellum at the front and back, and 20 vellum leaves of text (of which, 37 written on and 3 pages blank). Single column, 24 lines in an attractive, uncluttered calligraphic hand. Translated by Edward FitzGerald. SIGNED in the colophon by John H. Tearle. Original stiff vellum. In (slightly frayed) red linen dust jacket and red straight-grained morocco slipcase with gilt titling on spine. Main body of the text in black ink, but ILLUMINATED THROUGHOUT BY JOHN H. TEARLE, TITLE PAGE WITH FOLIATE INITIAL "R" ON A BURNISHED GOLD GROUND extending into a half border, the whole decorated with red and purple flowers and with green, orange, red, blue, and purple acanthus

leaves on a ground of burnished gold, FACING PAGE WITH OPULENT THREE-QUARTER BORDER FORMED BY A GRAPE VINE with green and gold leaves and succulent purple fruit, THE OPENING WORD "WAKE" IN RAISED GOLD on the top of the border, AND, AT THE BOTTOM, A LARGE OVAL MINIATURE (approximately 55 x 70 mm.) SHOWING AN ONION-DOMED PALACE, each verse of the text with three-line opening initial in colors and/or gold and embellished with elaborate penwork in a vaguely Oriental style, half a dozen with more elaborate leafy extensions, and two pages with leaves or other ornaments extending the length of the border; FINAL PAGE OF TEXT WITH six-line initial in colors on burnished gold and with A LARGE ROUND MINIATURE (70 mm. in diameter) of a beautiful Persian maiden in a moonlit garden. ♦In pristine condition. \$4,000



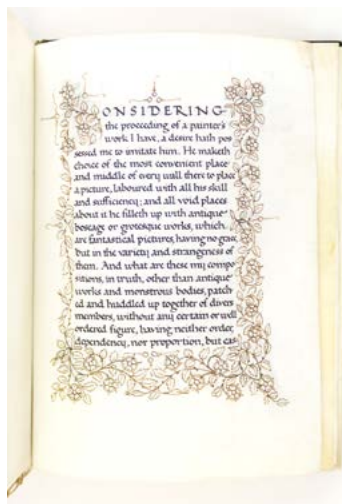
Considerably longer than most modern illuminated manuscripts, this is an immaculate book with initials and other embellishments that beautifully reflect its Persian setting. The miniatures have an exotic quality, with lush gardens, distant minarets, and Oriental architecture. The overall effect evokes the exuberance, beauty, and passion associated with FitzGerald's lush and lilting translation. Highly praised by Tennyson, this 12th century classic appealed strongly to Victorian and Edwardian sensibilities. First printed, anonymously, in 1859, it became immensely popular and went through a great many editions. Englishman Edward FitzGerald (1809-93) devoted most of his adult life to literature, especially translation, and the "Rubā'iyāt" remains his chief work and enduring contribution to world literature. American designer, illuminator, and

publisher John Tearle (b. 1868) was born in Britain, and served a seven-year apprenticeship there to learn the art of illumination. This appears to be one of the luxury books he produced after ending his business relationship with Ross Turner in 1903. The first opening here is very striking, the manuscript is in outstanding condition, and—at 40 pages—it is a substantial piece of excellent work. (ST17129-043)

A Substantial Glittering Graily Hewitt Manuscript, Left in the Midst of Production

34 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). HEWITT, GRAILY, Scribe and Illuminator. MONTAIGNE, MICHEL DE. [ESSAY TITLED "OF FRIENDSHIP."] ([England: ca. 1915?]) 185 x 130 mm. (7 1/4 x 5 1/8"). [24] leaves of text (last page blank). Single column, 19 lines in a fine calligraphic script. Original dark brown paper wrapper around thicker gold paper wrapper, secured by strings along the fold, paper endleaves made from notebook paper with pen trials and test phrases. With three two-line initials in burnished gold (and several more initials penciled in but unfinished), every page of text with floral sprays at each corner, single flowers on each



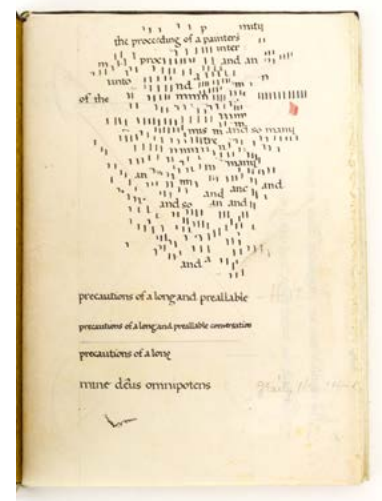


side, and three dots with calligraphic flourishes at head and tail of text column, 14 pages with the decorations in a finished state, the flowers either painted pink or white with green leaves and embellished with gold, or the flowers and leaves in gold with colorful penwork, the remaining pages with decoration inked-in only, including the first page of text with a three-quarter border composed of scrolling leaves and flowers. ♦ Naturally occurring variations in the grain and edges of vellum, one leaf with a half-inch cut in the margin (not affecting text), a few small marginal spots and wrinkles, but in fine condition throughout, the vellum quite bright and clean, the gold sparkling, and the ink and paint very fresh. **\$4,500**

Left in the midst of production, this is a lovely and intriguing manuscript offering a glimpse into the artistic process of Graily Hewitt, one of the most celebrated calligraphers of the 20th century. Though the present work is unsigned, a pencil notation on the first page (probably added by an earlier owner or bookseller) gives his name, and additional sleuthing reveals that Sotheby's offered this item in 1988, advertising it as a work by Hewitt. Stylistically, this manuscript shows many similar letterforms and several hallmarks of Hewitt's style, including a robust calligraphic hand, careful regard for the placement of text on the page, and some unusual word breaks at the ends of lines. In addition to being a master calligrapher, Hewitt was an extremely talented illuminator (he studied the art form extensively and is credited with reviving Medieval methods for gilding with gesso and gold leaf); as would be expected, the gilt decoration in the present manuscript is, in a word, exquisite. The burnished gold possesses a beautiful, smooth shine and was applied with remarkable precision to various initials, blossoms, leaves, and bezants, as well as dense configurations of thin lines that delicately mingle with painted elements. As beautiful as this finished



decoration is, the unfinished components—including two-line initials that are thinly penciled in, and floral sprays outlined in ink—are also noteworthy, revealing as they do something about the artistic process of a modern master. Of additional interest are the insubstantial paper wrappers, which appear to be the original (albeit temporary) covers to the work-in-progress, as well as the paper endleaves containing various pen trials, practice sentences, and notes jotted down by the artist. In the revival of calligraphy in England during the 20th century, Hewitt (1864-1952) is second only to his teacher Edward Johnston in importance. In 1901, he succeeded Johnston as instructor at the Central School of Arts and Crafts, where he taught courses in lettering for more than 30 years. One of the founders of the Society of Scribes and Illuminators, Hewitt established a nexus between calligraphy and type design, holding to the belief that type should represent what the pen created. Among other accomplishments, he designed a number of initials for St. John Hornby's Ashendene Press from 1902-35. Though it is unclear why Hewitt ceased working on this manuscript, it is a lovely production regardless, and an object deserving of further study. (ST17129-035)



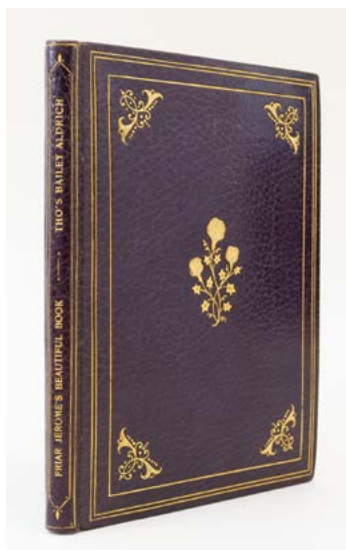
35 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN).
 LANE, A. E., Scribe and Illuminator. **WORDSWORTH, WILLIAM.** INTIMATIONS OF IMMORTALITY FROM RECOLLECTIONS OF EARLY CHILDHOOD. ([s.l.]: 1915) 229 x 171 mm. (9 x 6 3/4"). [7] leaves of text and illumination (plus three blank vellum leaves). Complete. Single column, 21 lines in a humanist script. Unbound leaves. Many one-line initials

in red, green, blue, or pink, one five-line initial and several two- to four-line initials in burnished gold, many of these embellished with lovely painted floral motifs, sprays, and vines, title and opening lines written in oversize uncials in colors (the latter highlighted with gold), title opening with a large (55 mm. tall) gilt initial "T" outlined in red, opening page with very large (approximately 40 mm. square) initial "T" in blue and pink on a tessellated burnished gold ground, the letter sprouting a flowering branch that runs along the head margin, the capital supported by dense flowered foliage that extends the length of the text and along the bottom margin, four other leaves with a panel border or partial "L"-shaped border of entwined flowering vines in pretty colors. ♦ Gold with occasional tiny chips or craquelure, a hint of soiling on a couple leaves, occasional negligible marginal spot and a small patch of foxing on final leaf of text, but A LOVELY PIECE OF WORK IN FINE CONDITION, the decoration tasteful, the colors rich, and the script very attractive. \$2,500



This is an extremely pleasing manuscript presentation of the poem considered to be Wordsworth's greatest short work. In the words of the Oxford Companion, it "ends with a moving affirmation of the poet's faith in the powers of the philosophic mind and the human heart." The illuminations here appropriately invoke the beauties of the natural world, with a summer's garden of flowers adorning the text. (ST17129-052)

Phoebe Boyle's Copy



36 (ILLUMINATED MANUSCRIPT ON VELLUM-MODERN). (BINDINGS - THE RENAISSANCE SOCIETY). NA-HUAB, SIUOL, Scribe and Illuminator. **ALDRICH, THOMAS BAILEY. FRIAR JEROME'S BEAUTIFUL BOOK.** ([Chicago]: Written and Illuminated for The Renaissance Society, ca. 1915) 216 x 153 mm. (8 1/2 x 6"). [ii], 28 pp., [1] leaf (colophon). Single column, 18 lines in an attractive calligraphic hand. VERY PRETTY VIOLET CRUSHED MOROCCO, GILT AND INLAID for The Renaissance Society (stamp-signed in gilt on front doublure), smooth spine with gilt titling, FULL MOROCCO DOUBLURES consisting of a green morocco panel framed by purple morocco with gilt dots and scrolling floral motifs at each corner, each with an inlaid white morocco flower, cream-colored watered silk endleaves. In a lavender buckram chemise and matching purple morocco-backed slipcase with raised bands and gilt lettering. With many one-line initials in pink, each leaf with a different two- to four-line initial in a different style (with both painted and gilt elements, and exuberantly decorated), most leaves with a panel or "L"-shaped border ranging from simple lines to elaborate decorative bars, a few borders with small landscapes and a total of FOUR FIGURAL



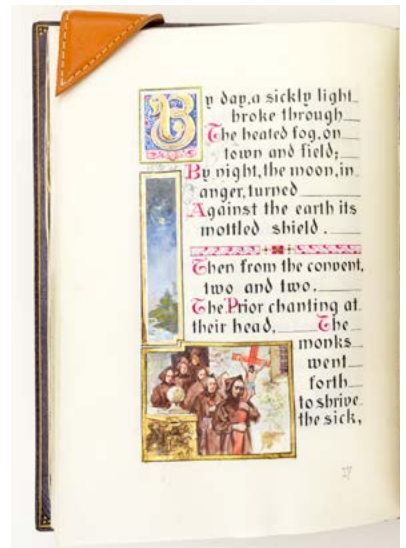
SCENES, decorative title page with colorful initials, lettering, and decorative flourishes, text beginning with A HALF-PAGE MINIATURE OF ST. JEROME AT HIS DESK, surrounded by A FULL BORDER of flowers, gilt detailing, and stylized heads of putti. Front free endpaper with bookplate of Phoebe Boyle. ♦ Leather with a slight chalky appearance, silk endleaves starting to fray at fore edge, a few leaves with a hint of waviness, but THE MANUSCRIPT IN BEAUTIFUL CONDITION, the vellum entirely clean, and the paint especially bright and fresh. \$7,500

Exuberantly decorated by a mysterious artist, this manuscript was commissioned and

bound for The Renaissance Society of Chicago before making its way into the superb collection of American bibliophile Phoebe Boyle. The text here comes from a poem by "Atlantic Monthly" writer and editor Thomas Bailey Aldrich (1836-1907), imagining the agony and the ecstasy of St. Jerome as he sat down to write his translation of the Bible. The illumination, though certainly inspired by the decorative programs of Medieval manuscripts, is decidedly modern in appearance, drawing on the Art Nouveau movement and utilizing bold color combinations and whimsical design motifs. Although we were unable to find any information about its scribe and illuminator, Siuol Na-Huab, the artist must have been highly regarded in contemporary circles. The

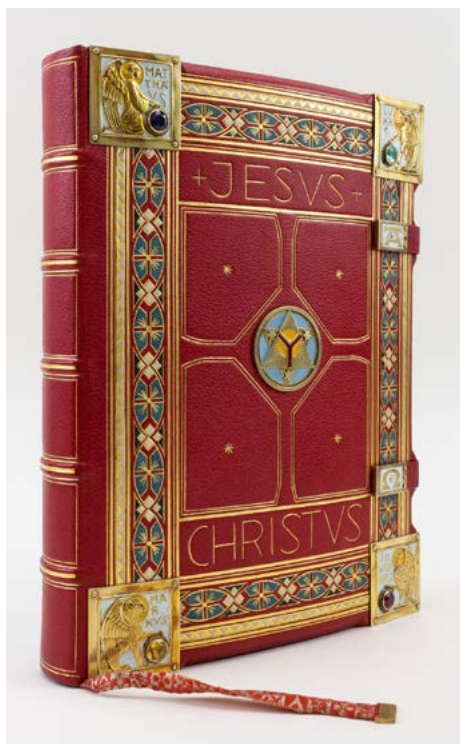
colophon states that the manuscript was written and illuminated for The Renaissance Society—

an artistic group associated with the University of Chicago whose mission was to cultivate and promote modern art—and it was given an appropriately luxurious binding by the same organization. The manuscript was obviously valued highly enough to join the collection of Phoebe A. D. Boyle, a client George Sutcliffe described as "rivalling the Medici in her patronage of the production of beautiful books." (Shepherd, "The Cinderella of the Arts," p. 63) Stephen Ratcliffe describes the Boyle collection as "unrivalled" for its jewelled bindings and modern illuminated manuscripts, and any book from the Boyle collection, which was put together with the greatest taste and discrimination, is recognized as desirable beyond its intrinsic literary merit. (ST17129-042)



A Dazzling, Immaculate Modern Vellum Manuscript in a Striking Binding, An Innovative Combination of the Medieval and Art Deco

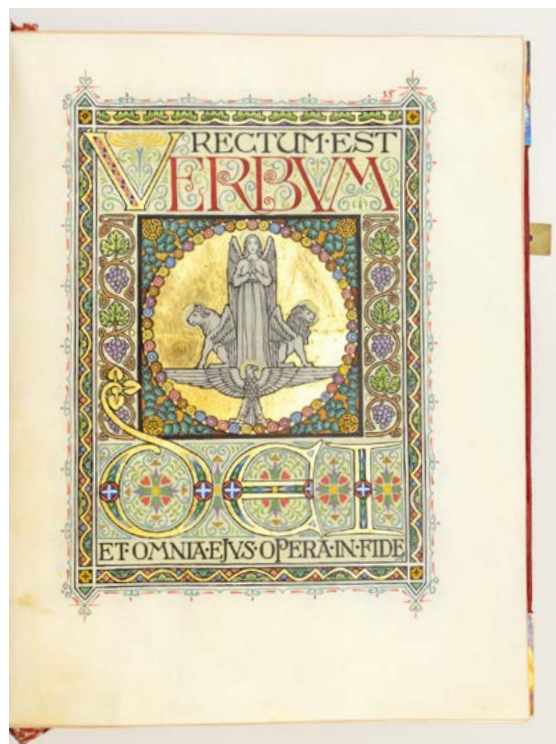
37 (ILLUMINATED MANUSCRIPT ON VELLUM-MODERN). HOLTZ, JOHANN, Scribe and Illuminator. JESUS CHRISTUS GESTERN UND HEUTE UND DERSELBE AUCH IN EWIGKEIT. ([Flensburg: ca. 1925]) 325 x 240 mm. (12 7/8 x 9 1/2"). 4 p.l. (first two blank), 4 leaves, 144 pp., [4] leaves (last blank). Single column, 31 lines in a fine calligraphic hand. FLAMBOYANT DEEP RED MOROCCO, ELABORATELY INLAID AND GILT, BY W. A. PETERSEN (stamp-signed on rear turn-in), covers framed by inlaid white morocco strip tooled with gilt triangles enclosing sides in a bead-and-lozenge pattern of gilt-outlined mandorlas containing a red cross on a blue



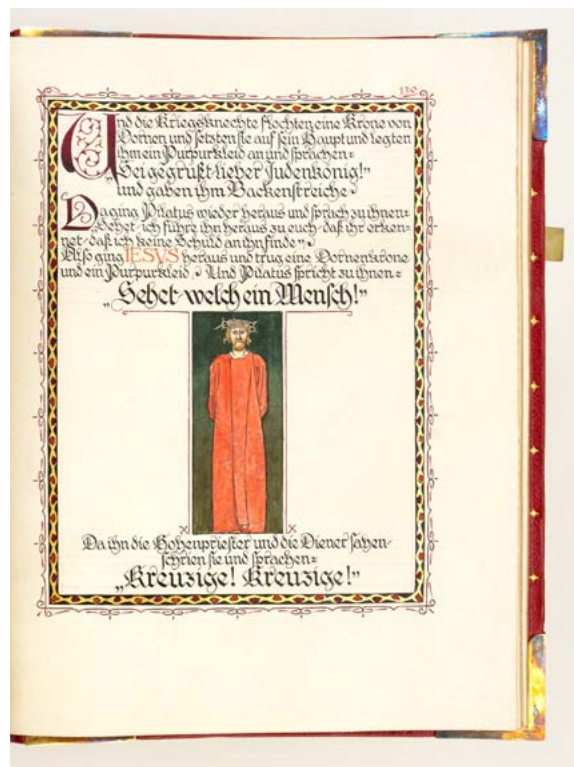
background alternating with an inlaid white lozenge, upper cover with brass and enamel cornerpieces featuring the symbols of the four Evangelists, each of these set with a colored glass gem, central panel divided into four compartments, each containing a small star tool, central brass and enamel medallion with a six-pointed star emblazoned with a sun and a red enamel "Y," two straps with brass and enamel clasps marked with Alpha and Omega, lower cover with brass cornerpieces, raised bands, spine with gilt-ruled compartments,

turn-ins tooled with plain and dotted gilt rules, and gilt stars, deep pink moiré silk doublures shot with gold thread, all edges gilt. In a box with a velvet-lined maroon buckram base and green marbled paper lid. With many initials of various sizes painted blue, red, green, purple, maroon, or gilt, three three-line initials in gold on a colored ground with the shape of a cross, one two-line initial and 13 four- to six-line initials in gold on a multi-colored ground in a geometric design, SEVEN HISTORIATED INITIALS (each measuring seven to 11 lines in length), FIVE MINIATURES MEASURING A THIRD TO THREE-QUARTERS OF THE PAGE, each featuring a scene from the life of the Virgin or the life of Christ, SIX FULL-PAGE ILLUMINATIONS incorporating text of different sizes and fonts, many colors and patterns, five of which contain a large central gilt circle, the first of these completely filled with gold, the others with a religious symbol in pen on bare vellum, every page with a unique border composed of a thin frame with different geometric designs in gold and color, some pages with an additional column of floral and foliate designs running down the left side of the text within the border, plus additional flourishes elsewhere. Text in multiple sizes and fonts, occasional words or phrases penned in color or gold. ♦ Boards somewhat bowed (as often with bindings on vellum works), occasional naturally occurring variations in the grain of the vellum, a few instances of faint thumb smudging in corners, but A BEAUTIFUL MANUSCRIPT IN ESPECIALLY FINE CONDITION, the vellum smooth and fresh, the illuminations shimmering, and the binding unworn. \$19,500

Replete with gold illumination and bright colors evoking the appearance of Medieval manuscripts and stained glass, this is an exquisitely produced work relating the life and words of Christ, divided into five thematic parts: Light, Word, Spirit, Death, and Resurrection. Each part opens with a sumptuous full-page illumination reminiscent of the "carpet page" painting found in early Insular manuscripts; in the present work, our artist fills the frame with a dazzling mixture of text and decorative patterns around a lustrous gilt medallion calling to mind the sun, a resplendent halo, or the Host. Although much of the decoration, both on these full-page illuminations



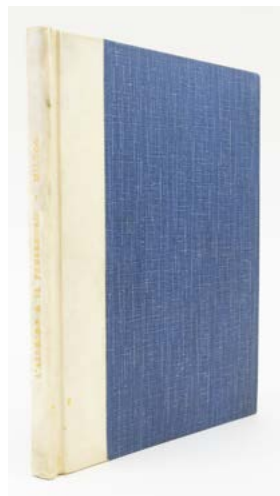
and elsewhere in this work, remind one of Medieval manuscripts and are often composed of geometric designs and colors suggestive of stained glass, the overall style here is decidedly modern. The palette is fresh and bold while the emphasis on strong lines and patterns shows the influence of the reigning Art Deco movement, with echoes of the Art Nouveau movement that preceded it. Traditional biblical narratives in the form of historiated initials and miniatures are also presented here in refreshing ways: the image of the Sermon on the Mount, for example, places the viewer directly among the masses; we experience the event as a member of the audience would, looking over the shoulders of the people in front of us to see Christ orating from a small hill, silhouetted against a bright pink sky. Another memorable image—and the largest figural composition in this manuscript—is the Crucifixion.

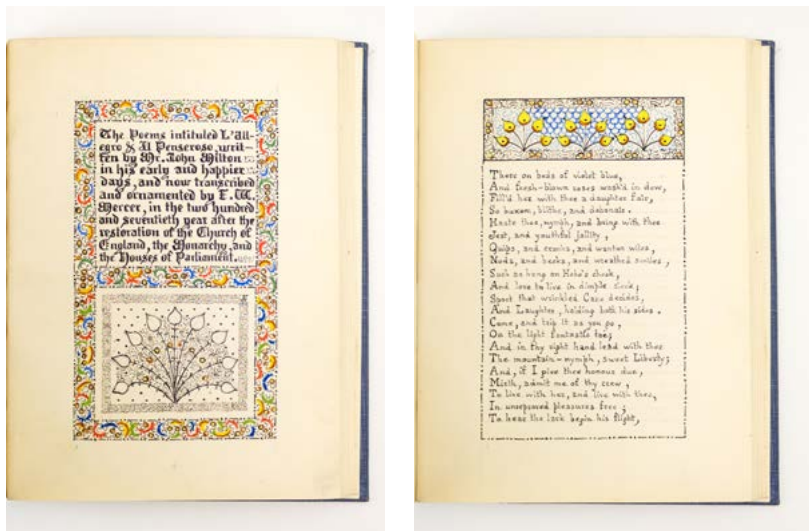


Though he has used a fairly standard composition, the artist plays with our perception of space by setting the scene on a dark blue ground that envelopes the figures in a shadowy void; the only light source seems to come from the gold lettering immediately above the cross, radiating off the face of Christ and, to a lesser degree, off the grief-stricken faces of John the Evangelist and the Virgin. All are pictured without haloes, thus emphasizing the humanity of Christ over his divinity. As a whole, this manuscript is extremely impressive in terms of artistry and technical execution, and the prolific decoration and calligraphic variety hold the viewer's interest page after page. The equally impressive binding—modelled after the look of a Medieval Gospel book complete with enamel-like bosses and jewels—is fitting for a work that pays homage to the past while celebrating contemporary art and style. The life and work of calligrapher and illuminator Johann Holtz (1875-1944) is poorly documented, but he seems to have been active in Flensburg, Germany; he also worked as a graphic artist. Binder W. A. Petersen has proven equally illusive, but we know that his workshop was also located in Flensburg. Given the town's close proximity to Denmark, we might speculate whether Petersen was somehow related to the Copenhagen-based binder Immanuel Petersen, who took over from master binder D. L. Clément in 1877. Despite the lack of biographical information on our artist and binder, the work here needs no provenance information to be pleasing in every way, from the gleaming binding to the beautifully preserved and magnificently illuminated contents. (ST16974)

38 (ILLUMINATED MANUSCRIPT ON PAPER - MODERN). MERCER, F. W., Scribe and Illuminator. MILTON, JOHN. L'ALLEGRO & IL PENSEROSO. ([England]: 1930) 198 x 150 mm. (7 7/8 x 6"). [17] leaves. Single column, 21 lines in a small script. Quarter vellum over blue linen boards, smooth spine with gilt titling, all edges gilt. Title page with A FULL BORDER composed of line and dot rules and filled with gilt bezants, small, colorful arches, and penwork embellishment, the lower half of the page with a penwork floral spray inside a smaller border, each page of text with a simple line and dot border and a colorful head-piece featuring a different design, many with gold accents. Tissue guards between each leaf. ♦ Vellum binding just slightly soiled, a hint of wear at corners, but these faults negligible, and internally like new. \$950

This charming little work appears to be a mock-up on paper for a manuscript that, presumably, would later be executed on vellum, offering an intriguing look into the artistic process of a professional illuminator and calligrapher. Although there are no





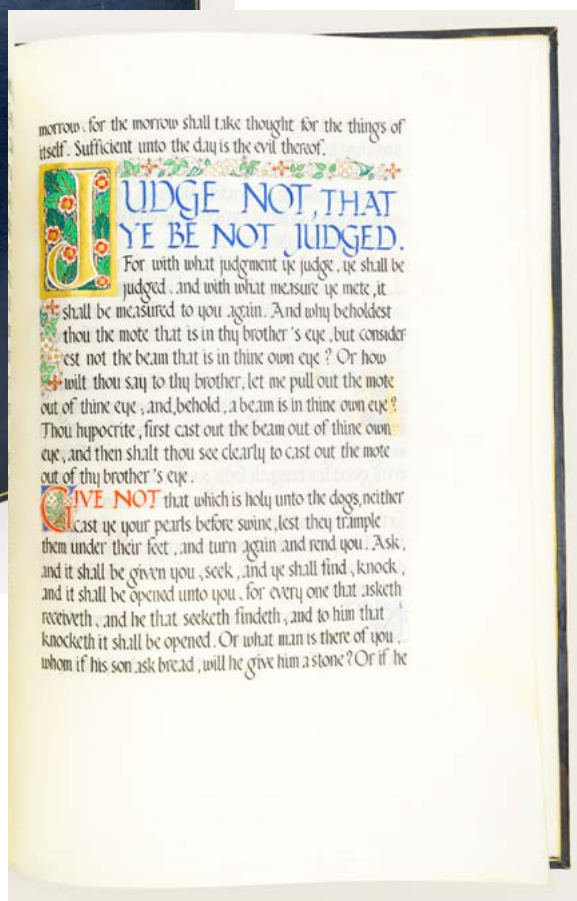
notes or inscriptions in the book to confirm our hypothesis, its appearance suggests a work in progress: the pencil rules and outlines have all been left in place, the application of paint looks more roughly blocked out than polished, some of the designs have been left unfinished, and in a few cases, one can see changes in the design between pencil and ink. It is possible that this work was the prototype for a manuscript by the same artist that was sold by Bloomsbury in May of 2009. That auction featured several other manuscripts by Mercer (about whom we were able to find no biographical information), all of which were inscribed to Vyvyan Holland, the youngest son of Oscar Wilde and Constance Lloyd. (ST17129-024)

The "Beatitudes" in Arresting Gilt by Violet Wilson

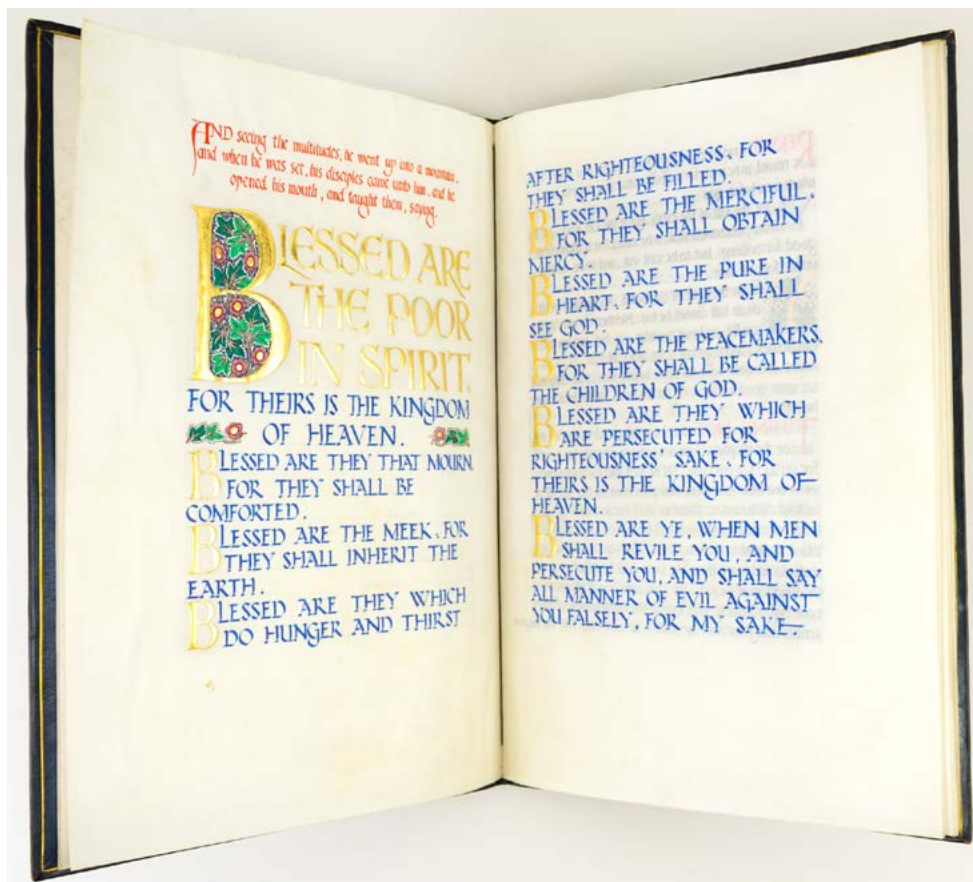


39 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). WILSON, VIOLET, Scribe and Illuminator. TEXT FROM THE SERMON ON THE MOUNT (MATTHEW 5-7). (Wimbledon, Surrey: September 1939) 373 x 255 mm. (14 3/4 x 10"). [12] vellum leaves (seven with text and illuminations). Single column, approximately 30 lines in a fine calligraphic hand. Attractive contemporary dark blue crushed morocco, covers with gilt and blind rules, raised bands with gilt rules,

gilt-ruled turn-ins, vellum pastedowns. Text in blue, black, green, and red, a few lines with larger lettering in gilt, several two-line initials in colored ink, five two-line initials in red or blue with floral decorations, opening pages with eight two-line initials in gold (the lines here of a larger size than rest of text), six three-line initials in gold filled and surrounded by floral decoration, three four- to six-line gilt initials with more intricate floral decorations, one of these with gilt stippling and two surrounded by a gilt frame, and ONE VERY LARGE (80 x 45 mm) GILT "B" decorated with stippling, filled with two-tone green leaves, pink flowers, and large gold bezants. First leaf with ink inscription, "Presented by Dr. W J Pearson / in appreciation of the work of / Ashridge Hospital 1939-1946"; two silk guards. ♦Boards with a hint of soiling, but A BEAUTIFUL MANUSCRIPT IN



Transcribed and Illuminated by Violet Wilson
and completed in Wimbledon, Surrey,
September 1939.



OUTSTANDING CONDITION, the paint lovely and bright, and the gold sparkling. \$9,500

This beautifully executed manuscript by a notable female calligrapher and illuminator features the oft-quoted and much-loved biblical text known as the "Sermon on the Mount," in which Matthew relates various moral teachings attributed to Christ. The text is written in an extremely pleasing and regular upright script throughout, but the first opening, listing the nine Beatitudes in capital letters, is especially striking. Opening with the largest and most attractive initial in the manuscript, it begins with "Blessed are the poor in spirit" in prominent gilt lettering; this is followed by the other blessings (each beginning with a smaller gilt "B" initial) written entirely in blue capital letters. The

rest of the text, penned primarily in black ink but accented with cheerful gilt initials and occasional colored lettering, exudes a sense of order and simple elegance befitting the contents. Illuminator and calligrapher Violet Wilson was born in Wimbledon in 1902. She studied calligraphy under Claire G. M. Evans, who had been a pupil of Graily Hewitt, known for his work with the Ashendene Press and one of the principal British calligraphers and teachers of lettering in the first half of the 20th century. Wilson became a member of the Society of Scribes and Illuminators in the U.K. in the 1930s. The San Francisco Public Library has examples of her work in its Harrison Collection of Calligraphy, and another illuminated copy of the "Sermon on the Mount" (made in 1957) was included in the Baltimore Art Museum's 1965 exhibition and catalogue titled "Two Thousand Years of Calligraphy." The catalogue entry (no. 213) notes that Wilson preferred to work on books and decorative maps and exhibited her work in many countries. According to the presentation inscription in the present work, this manuscript was given to Ashridge Hospital—formerly a monastery and royal residence—by a doctor who presumably worked there, in appreciation for the institution's efforts during the Second World War. (ST17129-020)

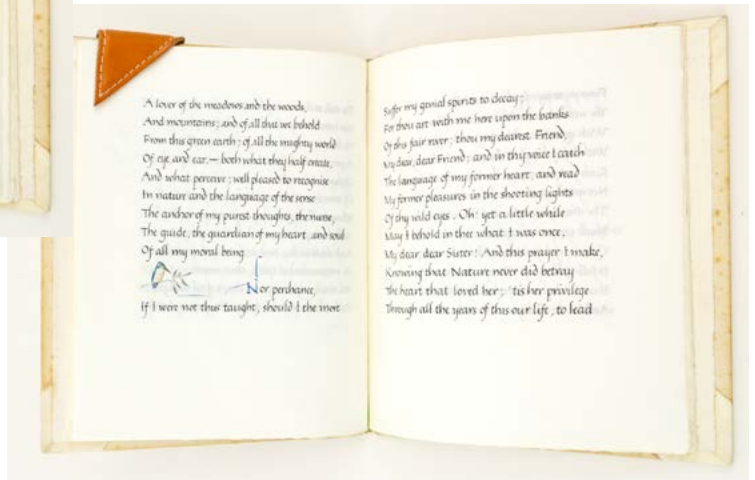


40 (AN ILLUMINATED MANUSCRIPT ON PAPER - MODERN). HUTTON, DOROTHY, Scribe and Illuminator. WILLIAM WORDSWORTH. LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY ON REVISITING THE BANKS OF THE WYE DURING A TOUR. ([England]: Written out and decorated by Dorothy Hutton, 1940) 190 x 155 mm. (7 1/2 x 6 1/4"). [17] pp., plus blank leaves. Single column, 12 lines in an elegant calligraphic hand. Cream paper boards, parchment spine and corners, gilt titling to upper cover. TITLE PAGE WITH EXTRAORDINARILY CHARMING COLORED PEN AND INK VIGNETTE of a country scene SURROUNDED BY 12 SMALL COLORED PEN AND INK DRAWINGS of flowers and birds, text with six additional small illustrations, also of flowers or birds (final leaf with a delightful mother duck and her ducklings on a pond), some capitals and first two lines of text in blue, the opening initial in gold. ♦ A little foxing on boards, otherwise IN VERY FINE CONDITION. \$2,500

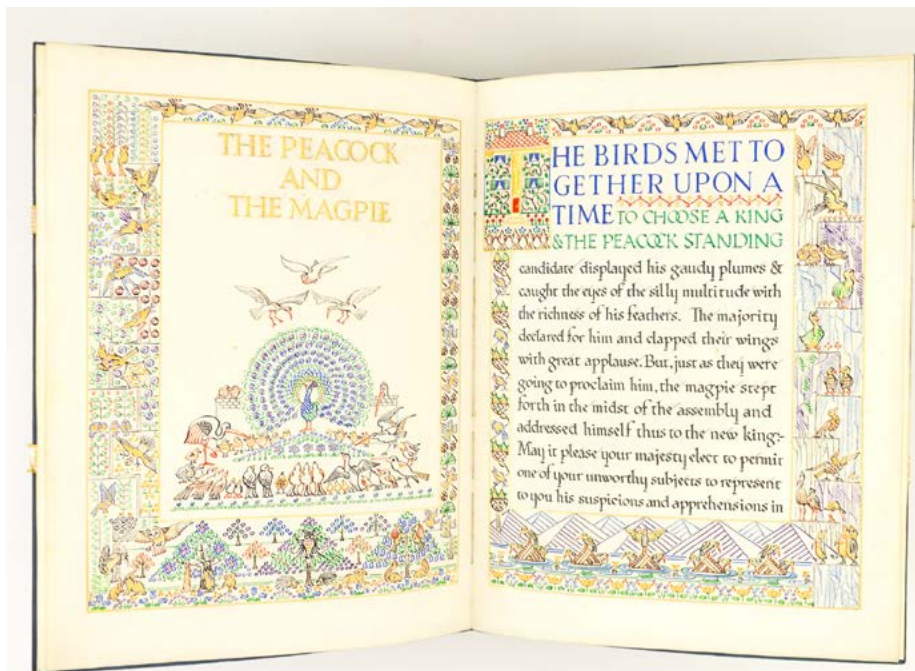


Hutton was a pupil of Graily Hewitt, and the two of them were the only modern calligraphers listed among the sale highlights on the title page of the "Fine Collection of Calligraphic Books and Manuscripts" sold at Sotheby's in 1972 (Hutton's 1963-64 calligraphic manuscript, "Of Gardens,"

on 131 vellum leaves, was lot #42 in that sale). For some years, Hutton distinguished herself as an illuminator doing commission work for the Crown Office, producing books, scrolls, and broadsides used for the expression of public honors and appreciation. (ST17129-036)

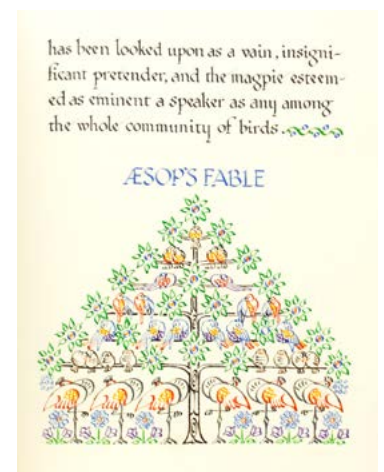


41 (ILLUMINATED MANUSCRIPT ON PAPER - MODERN). SYM, MISS MARY G., Scribe and Illuminator. AESOP. THE PEACOCK AND THE MAGPIE. ([Edinburgh: mid-20th century?]) 307 x 230 mm. (12 1/8 x 9 1/8"). [4] leaves



of parchment-like paper (written and illuminated on one side only). Single column, 16 lines in an attractive calligraphic hand. Original blue paper wrapper with two yellow and white jacquard silk ties. Gilt lettering on title, one large (35 x 40 mm.) gilt "T" decorated as part of a house (including a tiny red door at the base of the initial) with colored ink, FIRST OPENING WITH A FULL BORDER ON EACH PAGE,

composed of colorful penwork incorporating a variety of repeating geometric and floral designs, including many birds and a few mammals, title with a large central peacock surrounded by many different birds, all done in colorful inks, tailpiece in the form of a large tree with several long branches supporting different birds and clusters of green leaves, also done in colorful penwork. Entry ticket (perhaps for a calligraphy competition) tipped-in on front pastedown. ♦ Small bit of residue on



lower cover, faint offsetting from ribbons on endleaves, a couple trivial spots to paper internally, but in excellent condition, THE CONTENTS VERY FINE. \$950

Short but sweet, this delightful manuscript seems to have been created for a calligraphy competition by a talented amateur, and abounds with colorful penwork decoration reminiscent of folk art patterns. Taking inspiration from a fable by Aesop, in which the genesis of our notions of the “vain” peacock and “chatty” magpie are explained, the artist pens a wonderful menagerie of birds and other fauna, floral motifs, and natural elements, using simple, repeating shapes and bright colors. We could find no biographical information about the artist, Mary G. Sym, but the entry ticket tipped onto the pastedown contains the placename “Colinton, Edin[burgh]” in pencil, suggesting that she lived and worked in Scotland. (ST17129-033)

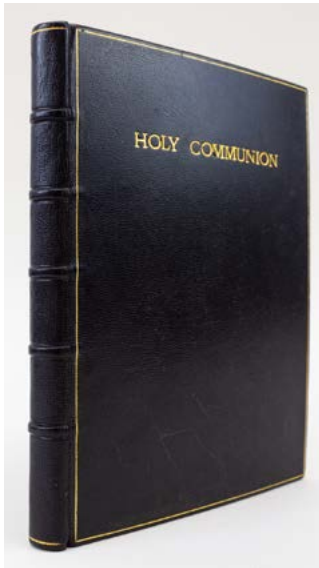


42 (ILLUMINATED MANUSCRIPT ON VELLUM - MODERN). LANE, MARIAN U. M., Scribe and Illuminator. THE TWENTY-THIRD PSALM. (Washington, D.C. : 1949) 110 x 98 mm. (4 3/8 x 3 7/8"). [8] leaves. Single column, up to nine lines per page, in a lovely calligraphic hand. Original tan crushed morocco by Marian Lane (stamp-signed on rear turn-in), gilt lettering on upper cover, raised bands, turn-ins with gilt rule, marbled endpapers. Versal initials in blue or red, five two-line initials in red, blue, or green with floral embellishment on a brushed gold ground, text enclosed in animated full borders with swirling floral designs on delicate penwork grounds highlighted with bright gold, LARGE HISTORIATED OPENING INITIAL (measuring approximately 35 mm. square) OF CHRIST THE GOOD SHEPHERD with two lambs. ♦A hint of darkening to spine and edges of boards, otherwise A PRISTINE COPY, with bright, creamy vellum, brilliant colors, and an unworn binding. \$3,500



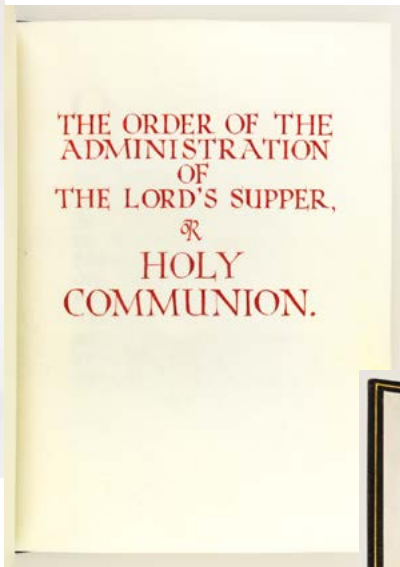
This charming little manuscript by illuminator and bookbinder Marian U. M. Lane reflects the influence of her teacher, Alberto Sangorski. A practitioner and teacher of book arts, including preservation, calligraphy, illumination, and hand bookbinding, the British-born Lane (1874-1963) studied binding with Francis Sangorski, and the art of making manuscripts with his brother Alberto before bringing her talents to America. She collaborated with Alberto on an illuminated manuscript of Lincoln's Gettysburg Address for Lincoln Memorial University, writing out the text for him to illuminate. Her script and her style of illumination are very similar to his, although her palette contains more cheerful colors than he favored. Lane was a popular teacher of book arts in Washington, D.C., where her pupils included society matrons as well as future stars of American craftsmanship, among them conservator William James Barrow and binder Daniel Knowlton. She is known more generally for the illuminated manuscripts she created for Washington National Cathedral, which were reproduced as Christmas cards. (ST17129-002)

*A Violet Wilson Vellum Manuscript
Notable for its Reverence, Restraint, and Regularity*



43

(CALLIGRAPHIC MANUSCRIPT ON VELLUM - MODERN). WILSON, VIOLET, Scribe. CHURCH OF ENGLAND. THE ORDER OF THE ADMINISTRATION OF THE LORD'S SUPPER, OR HOLY COMMUNION. (Wimbledon, Surrey: 25 July 1951) 224 x 162 mm. (8 7/8 x 6 1/2"). [38] leaves. Single column, 17 lines in a fine and very neat calligraphic hand. Somber black morocco, covers with single gilt rule, upper cover with gilt titling, raised bands. Lettering in red and black. ♦ Boards with a hint of bowing (as typical of bindings for vellum books), but AN IMMACULATE MANUSCRIPT. \$5,500



Containing the most important text of the Anglican liturgy, this is a manuscript of reverence and understated elegance, with a binding, layout, and script appropriate for the sacred contents. Eschewing any decorative elements that could distract from the text itself, the manuscript is written entirely in black and red ink, shifting between upright and italic scripts, all done in an extremely pleasing and regular hand. For more about calligrapher Violet Wilson, see item #39, above. (ST17129-016)



CONTINUE SCROLLING TO GO TO SECTION III. INCUNABULA
OR
CLICK HERE TO GO BACK TO TABLE OF CONTENTS ↴

For more images and our complete inventory, please visit our website, www.pirages.com.

III. INCUNABULA

44 **LEONARDUS DE UTINO. SERMONES AUREI DE SANCTIS.** (Venice: Franciscus Renner, de Heilbronn, with Nicolaus de Frankfordia, 1473) 235 x 158 mm. (9 1/4 x 6 1/4"). [312] (of 314) leaves (**lacking a1, with list of sermons on verso, and text leaf a10**); with final blank. Double column, 42 lines in gothic type. FIRST EDITION (per BMC). Later (17th century?) stiff vellum, raised bands, gilt lettering to spine. Paragraph marks and two-line initials in red and blue, incipits in red, numerous four- to five-line initials in red or blue with contrasting penwork. Final blank with extensive annotation in a contemporary hand, including the date "MDXXXVIII" [1538] on verso. Goff L-152; BMC V, 192; ISTC il00152000. ♦ Vellum a bit soiled and with minor wear, isolated insignificant smudges or small stains, a couple of quires with short marginal wormtrails, otherwise in very fine condition, **ESPECIALLY FRESH AND BRIGHT internally.** \$2,500



This collection of "Golden Sermons" for saints' and other holy days is the best-known work of an acclaimed Italian preacher. It was first issued in 1473 either by our two early Venetian printers or by Ulrich Zel in Cologne, the priority of the two printings being disputed, with BMC giving priority to our Venetian issue and BSB favoring Zel's version. An attractive feature that distinguishes the present work from its German rival is the inclusion of two poems to the Virgin Mary written in vernacular Italian, "Trenta foglie ha la rosa" (folio 204v) and "Ave di cieli imperatrice santa" (207r). Franciscus Renner and Nicolaus de Frankfordia were partners from 1473-77; at other times, they each worked alone, and Renner had another separate partnership (with Petrus de Bartua) for two years. When working on his own in 1471-72, Renner had used only roman types, but the books he printed with Nicolaus de Frankfordia are all in a gothic face, which he modified to his own design. Haebler says the resulting font was "not entirely independent of German models, yet its general character is absolutely un-German and we must in fact recognise in it an archetype. As it is derived from no immediate models, so it also was never exactly imitated." To the modern eye, accustomed to roman fonts, Renner's gothic face is not as jagged and condensed as German gothic letters, making it easier to read. Leonardus de Utino (1400-70) served as professor of theology and rector of

the Dominican school at Bologna before becoming prior of the convent of St. Dominic in that city. According to Dargan's "A History of Preaching," Leonardus' homilies were "remarkable . . . for two things: their marvelous learning, and the rigid monotony of their structure." Each of his sermons is filled with erudite quotes and citations from both Church Fathers and classical sources, and each follows a set format, with his scriptural theme being examined as to natural law, divine law, prophetic law, and human law as set forth in the teachings of Moses, and further tested by natural law, evangelical law, canon law, and ecclesiastical law as taught by Aquinas. As Dargan observes,



"Such a method might well seem destructive of all oratorical effect, but the energy, the earnestness, the natural oratorical talent of the preacher overbore his scholastic pedantry and g[a]ve him power over his hearers, who could but admire his learning while they felt the force of his native eloquence." (ST16379-110)

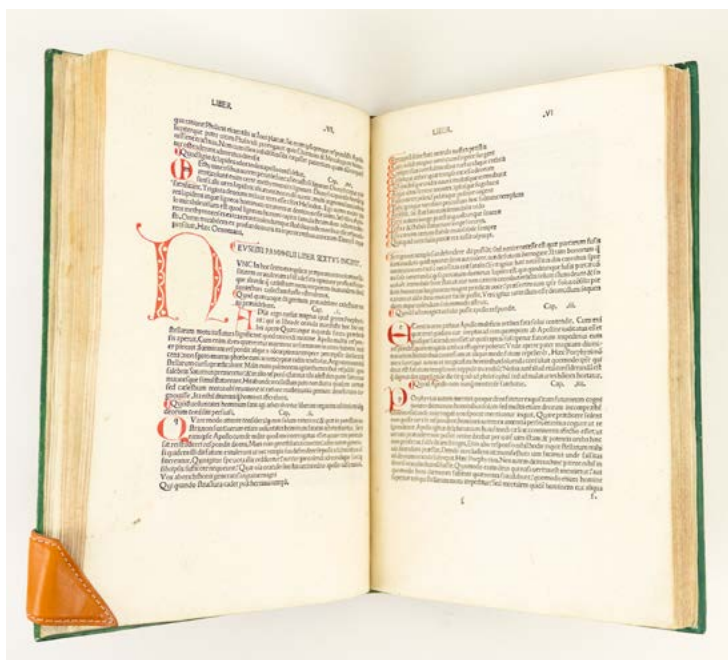
The Fürstenberg Copy

45 EUSEBIUS CAESARIENSIS. DE EVANGELICA PRAEPARATIONE. (Treviso: Michael Manzolus, 12 January 1480) 293 x 194 mm. (11 1/2 x 7 1/2"). [106] (of 108) leaves (lacking first and last blank). Single column, 45 lines plus headline in roman type. Translated by Georgius Trapezuntius; edited by Hieronymus Bononius. First Bononius Edition. 19th century green-painted stiff vellum, smooth spine. Rubricated in red throughout, three- to 10-line initials painted in red. Front pastedown with morocco bookplate of Hans Fürstenberg. Goff E-121; BMC VI, 888; ISTC ie00121000. ♦Extremities lightly rubbed, first leaf a little soiled and frayed, isolated minor marginal stains or foxing, short marginal tears, other trivial imperfections, but A FINE, FRESH COPY, the text clean, smooth, and bright, and the binding entirely solid and rather pleasing. \$9,500



Described by the Catholic Encyclopedia as "a gigantic feat of erudition," Eusebius' "Preparation for the Gospels" is valued as a repository of information on paganism, preserving many extracts from classical authors that would otherwise be lost to us. Often called the "Father of Church History," the famous bishop Eusebius of Caesarea (ca. 260 - ca. 340) was a friend and adviser of the emperor Constantine and a prolific writer of history and scriptural commentary. He is best known for three works: his epitome of universal history (covering the period from apostolic times to 324), his "Historia Ecclesiastica" (the first history of the Christian church), and the present item, a collection of knowledge

and quotations from classical writers intended to prepare the mind to receive the evidences of Christianity. Composed by Eusebius during the period of the Great Persecution just prior to the legalization of Christianity, the "Historia" addresses an audience of learned and pious readers hesitating to embrace Christianity, and it assures them that the truth is manifest in Scripture, while the pagan schools incessantly contradict one another. The first half of the work systematizes pagan religion and mythology as well as the doctrines of the philosophical schools and goes on to recognize the similarities of Platonic and Christian beliefs, arguing that Plato's view of the Demiurge was derivative and based on a knowledge of the Hebrew Pentateuch. First printed in 1470 by Nicolas Jenson, the present work was edited by Girolamo Bologni (Latinized Hieronymus Bononius) (1454-1517), a well-known jurist, poet, and humanist. According to BMC, our printer, Michael Mazolus, was active in Treviso between 1476-81, after which time he



was mainly engaged as a publisher in Venice. Our copy comes from the collection of Hans (or Jean) Fürstenberg (1890-1982), a bibliophile of refined discrimination who assembled one of the great collections of the 20th century and whose books were noted for their outstanding condition. (ST16379-025)



46 HIERONYMUS. VITAE SANCTORUM PATRUM, SIVE VITAS PATRUM. (Cologne: Conrad Winters de Homborch, ca. 1481-82) 305 x 215 mm. (12 x 8 1/2"). [158] leaves. Double column, 41 lines, gothic type. Early 20th century stiff vellum with yapp edges, smooth spine, black morocco label. Capitals struck in red, numerous one- and two-line initials and quite a few four- to five-line initials (some decorative) in red, several unusual capital "I" initials in the shape of scaly fish dangling on a hooked line, all between about one and three inches long. With several leather tabs protruding from fore edge for ease of reference; some contemporary manuscript signatures on the lower corners; final page with an ownership notation in red. Goff H-203; BMC I, 251; ISTC ih00203000. ♦ Vellum very lightly soiled and with a slight tendency to splay, but the binding solid and convincingly antique. Contents with scattered marginal smudges and occasional small stains, a couple leaves with larger but very light stains in the text (not affecting legibility), one leaf with two noticeable repairs to the gutter (text unaffected), but overall in excellent condition, the text with ample margins and pleasing rubrication and with nothing approaching a serious defect. \$7,000

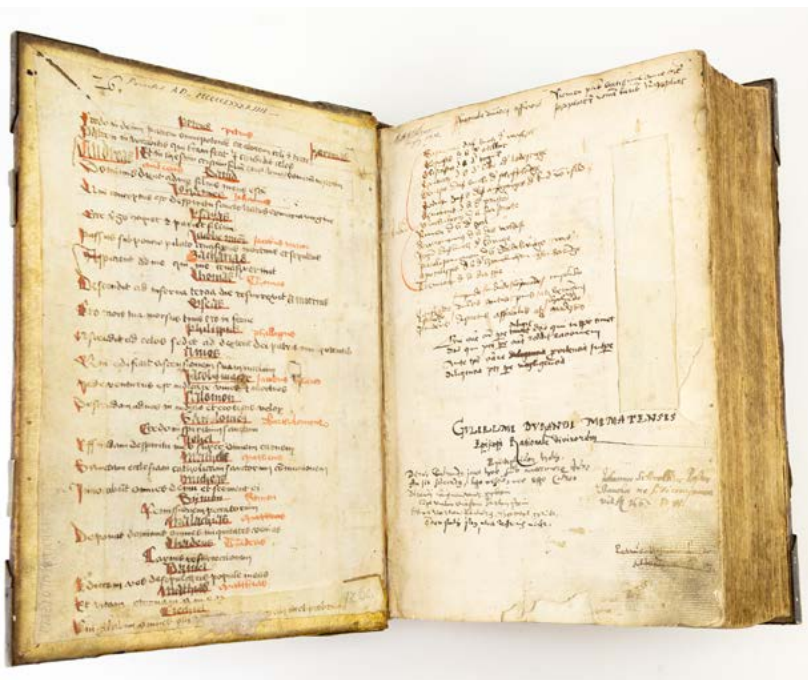
In appealing condition and containing some unusual rubrication, this is a rare edition of St. Jerome's popular hagiography of the Desert Fathers, composed in the late fourth century A.D. and first printed in 1474. One of the four great Latin Doctors of the Church, Hieronymus, or Jerome (ca. 347-420) spent two years as a hermit in the desert, an experience that perhaps led to his interest in the early Christian ascetics of Egypt. This work contains his lives of St. Paul the Hermit, Hilarion, and Malchus, as well as a history of Egyptian monks long attributed to Jerome, but in fact a translation of a Greek work done by his friend Rufinus. Although little is known about the printer Conrad Winters, Pollard tells us that he printed about 60 works between 1475 and 1482. According to Haebler, Winters might well have trained with Cologne proto-printer Ulrich Zell, because their typefaces are so similar. The present work contains no colophon and is listed as undated in some bibliographies, but Goff assigns this edition a date of about 1481-82, noting two earlier editions by the same printer dated 1480 and (most likely) 1479. The final page of our work contains a red ink ownership note in Latin dated 1483 on the day of St. Mark (i.e., April 25), indicating that it once belonged to a certain Theobald of St. Baudalino in Cologne. This work is extremely rare on the market. We were able to trace no sale records for this edition during the past century, and a total of only two auction results for the two earlier editions by this printer. (ST16379-033)



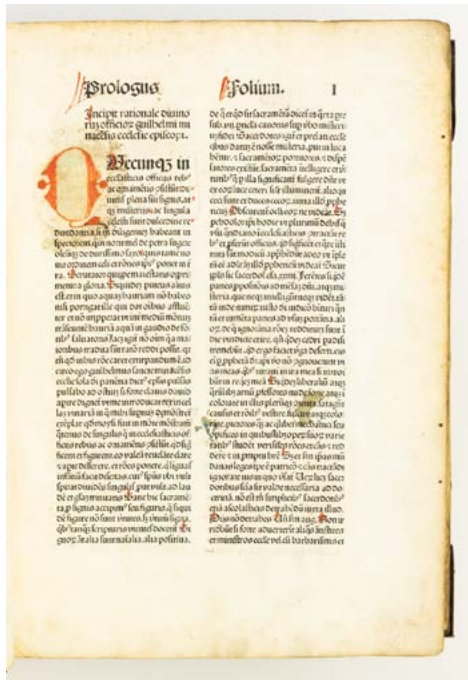


47 DURANTI, GUILLELMUS. RATIONALE DIVINORUM OFFICIORUM. (Strassburg: Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)], 13 July, [not after 1483]) 305 x 210 mm. (12 x 8 1/4"). [314] leaves. Double column, 41 lines plus headline in gothic type. EXCELLENT CONTEMPORARY BLIND-STAMPED PIGSKIN OVER WOODEN BOARDS, upper cover with diapered central panel, each compartment containing a floral tool, lower cover with central panel divided into eight sections by diagonal, horizontal and vertical lines formed by a rope roll tool, the rope accented in spots by fleurs-de-lys, raised bands, remnants of ink titling to spine panel, ornate brass central boss and cornerpieces, two brass catches and plates (straps lacking; neat older repair to head of spine, joints expertly restored). Capitals struck with red, six-line hand-painted "Q" opening text, numerous two- to four-line initials in red (some of these bleeding through the page). With extensive contemporary manuscript notes to pastedowns as well as later ownership inscriptions at front and back: Petrus Rasinus, pastor of M[?], dated 1617[?], 1667 purchase note of Pastor Johannes Sch[?]ius of Staucha, and signature of Matthew H[olbeche] Bloxam of Rugby, dated 1831; blank verso of final leaf with ex-libris

of M. H. Bloxam and armorial bookplate of Rugby School. Three 19th century handwritten notes (possibly by Bloxam?), one with a sketch of architectural features, laid in at front. Goff D-427; BMC I, 130; ISTC id00427000. ♦A sprinkling of tiny wormholes to lower cover, a1 with chips to (generous) tail and fore-edge margins and with paper flaw reinforced on blank recto at an early date, occasional mild browning, intermittent minor foxing to margins, last three quires with faint dampstain to lower margin, occasionally touching the last three lines of inner column of text, but A VERY ATTRACTIVE COPY that is otherwise quite fine—the text bed clean, the margins wide, the leaves fresh (and crackling pleasantly when turned), the binding sturdy and with considerable antique appeal. \$14,000



Offered in very pleasing period German blind-stamped pigskin, this is a handsome and intriguing copy of a work Timothy Thibodeau describes as "arguably the most important Medieval treatise on the symbolism of church architecture and rituals of worship." Written by French bishop Guillaume Durand of Mende (1230-96), the book was a standard work for many generations, and some measure of how important the text was can be seen in the fact that this was apparently the first substantial book to be printed after the Bible, the first edition being issued by Fust and Schoeffer in 1459. Although Durand was an active and highly successful churchman who also played an important role in the governance of the papal territories in Italy, his enduring fame rests on his scholarship as a distinguished canonist and liturgist. Thibodeau, who produced a modern translation of the work, notes that "it served as an encyclopaedic compendium and textbook for liturgists and remains an indispensable guide for understanding the significance of Medieval ecclesiastical art and worship ceremonies." The present edition was issued by a figure of perplexing untidiness in the history of printing. Georg Husner is known to have been a goldsmith who married a citizen's daughter in Strassburg in 1470. We know further that he printed and signed his books in their colophons from 1473-79 and then again intermittently from 1493 on.



former owner Matthew Bloxam (1805-88), an architectural historian and author of *"The Principles of Gothic Architecture"* (1829). Bloxam's father was a master at Rugby school, which his son attended and remained attached to all his life. Though a solicitor by profession, Bloxam stayed active in school life, presenting prizes, giving lectures, and encouraging boys who evinced an interest in archaeology and architecture. He bequeathed his library of rare books and manuscripts to the school. (ST17231)

But for reasons that have never been fully understood, books—like the present item—that are easily recognized as coming from his workshop between 1479 and 1493 do not contain his (or any other) name in their colophons. Within this period (and extending to 1499), there is an important grouping of Husner books, very similar typographically, the first one of which was the sermons of Jordanus of Quedlinburg, printed in 1483. As is the case with the present volume, Proctor has designated these editions as having been produced by the "Printer of the 1483 Jordanus de Quedlinburg (Georg Husner)." In addition to an attractive contemporary binding, our volume is enhanced by the extensive and legible notes added by an early owner. The (originally blank) recto of a1 is filled with a list in Latin and German of books of the Hebrew Bible and New Testament, and an epitaph for Durand, while the front pastedown features a rubricated manuscript list of Apostles, and the rear pastedown a manuscript fragment of a saint's life. The laid-in notes are the work of a later scholar, likely

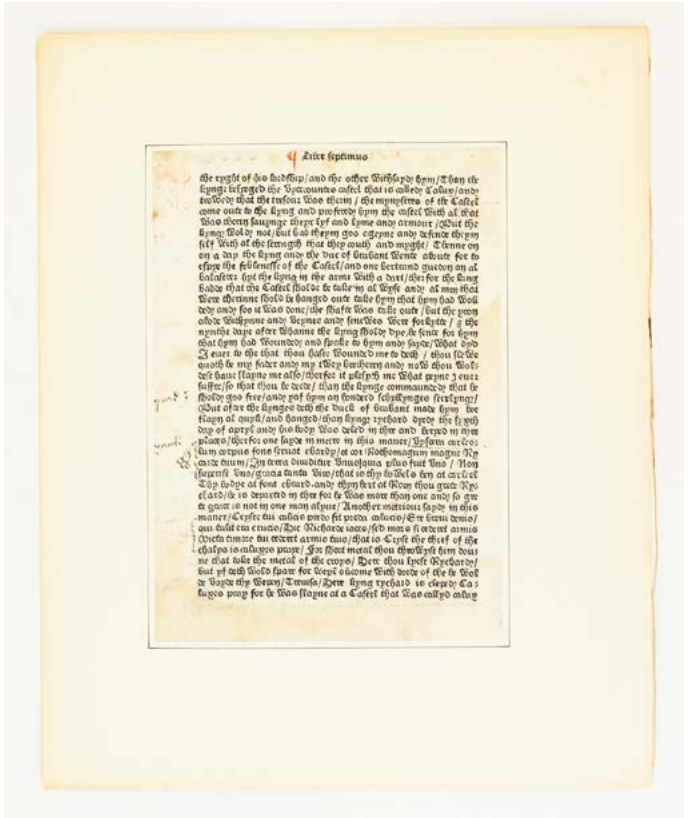


▲Recto

48 A PRINTED LEAF FROM CAXTON'S FIRST EDITION OF THE POLYCRONICON IN ENGLISH. TEXT FROM BOOK SEVEN. ([Westminster]: William Caxton [between 2 July and 20 November, 1482]) The leaf window mounted (to show both sides), with the visible part measuring 217 x 152 mm. (8 1/2 x 6"). Single column, 40 lines and headline, black letter type. Leaf with paragraph marks and shoulder notes written in red ink, one two-line initial in red. Early ink marginalia, including a manicule. With two text leaves (title page and leaf description from Dawson's Bookshop, Los Angeles, ca. 1934) preceding Caxton leaf. ♦ Leaf with faint dampstains to tail and gutter margins, three small brown spots to margins, but an excellent specimen, the text clean and fresh. \$2,500

This leaf comes from the "Polycronicon," a world history written in the 14th century and completely revised by printer and publisher William Caxton, who continued the chronicle up to the year 1460. Caxton (ca. 1422-92) established the first printing press in England in 1476 at Westminster, where he printed more than 100 books, many of which he had edited or translated himself. The costs of the

extremely few complete Caxton works to be found today are staggering, making leaves like this one the only affordable way to own a piece of work done by England's first printer. (Even very fragmentary Caxton books are quite scarce.) The text here was originally composed in Latin by Ranulf Higden (or Higdon, ca. 1299-1363), a monk of Chester, and was first rendered into English in 1387 by our translator, John of Trevisa, Chaplain to the Earl of Berkeley. The present version is of considerable interest to scholars for its English usage. (ST17302)



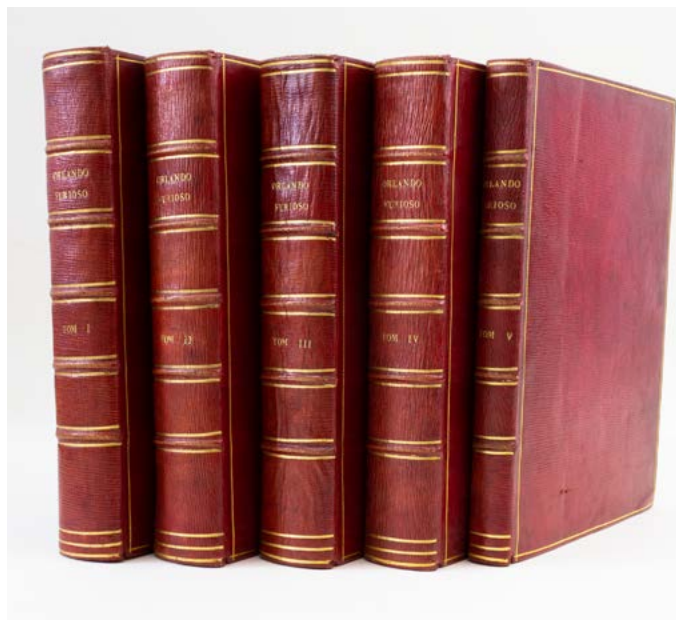
▲ Verso

CONTINUE SCROLLING TO GO TO SECTION IV. BOOKS PRINTED FROM 1501 TO 1799
OR
CLICK HERE TO GO BACK TO TABLE OF CONTENTS ↵

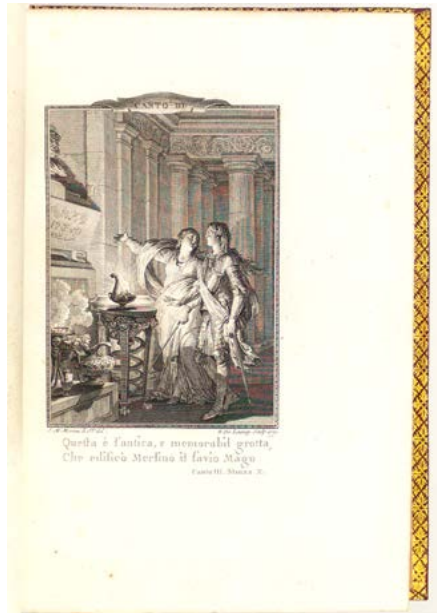
For more images and our complete inventory, please visit our website, www.pirages.com.

IV. BOOKS PRINTED FROM 1501 TO 1799

49 **ARIOSTO, LUDOVICO. (EXTRA-ILLUSTRATED).** *ORLANDO FURIOSO*. (Parigi [Paris]: [Printed at Orléans by Rouzeau-Montaut for] Gian Claudio Molini, 1788) 256 x 183 mm. (10 x 7 1/4"). **Five volumes.** Edited by Pietro Molini. ONE OF 49 LARGE PAPER COPIES (per Brunet). Contemporary red straight-grain



morocco, covers with single gilt rule border, raised bands flanked by gilt rules, two of the panels with gilt lettering, turn-ins with decorative gilt roll, pale green patterned silk endleaves, vellum flyleaves, all edges gilt. EXTRA-ILLUSTRATED WITH A TOTAL OF 182 ENGRAVINGS, consisting of five engraved titles, two frontispiece portraits (one before letters), and 94 plates, 71 of these in two states, five in three states (seven of the plates before letters mounted). Front pastedowns with morocco ex-libris of Albert Wander. Cohen-de Ricci 98; Brunet I, 438; Graesse I, 199. ♦ Spines a little sunned, one corner bumped, extremities lightly rubbed, faint scratch to front board of final volume, occasional minor foxing or small marginal stains to plates, a dozen plates somewhat browned, but still a very nearly fine copy, the text quite clean, fresh, and bright with vast margins, the plates with sharp impressions, and the bindings lustrous and showing little use. \$6,500



This is an extravagantly extra-illustrated Large Paper Copy of a "very correct and well-printed" version of this great sprawling romantic epic, reprinting the Molini edition issued by Baskerville in 1773. The magnum opus of Ariosto (1474-1533) is 50,000 lines long, 26 years in the making and refining, and among the most influential works of literature (writers indebted to Ariosto include Tasso, Cervantes, Spenser, Shakespeare, Milton, Byron, and Shelley). One of the most singular and extravagant narratives ever conceived, the story of "Mad Orlando" takes place against the background of the war between Charlemagne and the Saracens, when Orlando, one of Charlemagne's finest knights, neglects his duty out of love for the pagan princess Angelica. After she falls in love with a Saracen and elopes, Orlando goes mad, and is only restored to sanity when another knight flies to the moon in Ezekiel's chariot and obtains a magic potion to break the spell. (There are many more complications.) The plates

here include the 46 engravings (one for each Canto of the poem) done by Bartolozzi and others after Eisen, Moreau, Monnet, Cochin, and Cipriani for the Baskerville edition, 25 of these in two states (before letters) and five in three states (before letters and eau forte), and the 46 illustrations done by Cochin for the French translation "Roland Furieux" (Paris, 1775-83), all in a second state (eau forte). There are also two engravings done by Moreau for a 1777 edition. This is the most lavishly illustrated copy of this edition, originally issued without plates, that we have been able to trace. Brunet noted that some of the Large Paper Copies of

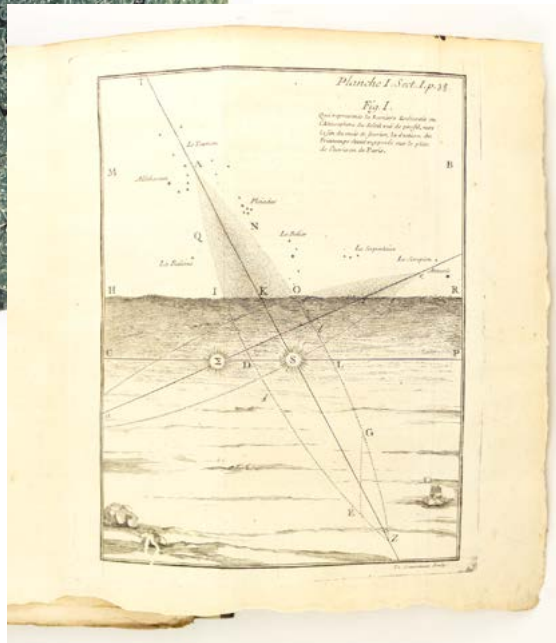


the 1788 edition, among them Renouard's, had the 46 plates from the Baskerville edition and the 46 from 1775 edition, in a single state, added. Cohen-de Ricci reported that the Bibliothèque Nationale's copy of our edition has the final and eau-forte versions of the Cochin engravings from the 1775 edition inserted. Auction records locate two copies with the Baskerville engravings (one in 1955), one set with the Cochin plates, and one with plates from an unidentified source. With engravings by some of the greatest Rococo artists of the heyday of the French Illustrated Book, the illustrations here offer us the opportunity to contrast, for example, Cochin's vision of a scene from the poem with that of Charles Eisen. These volumes once graced the library of Dr. Albert Wander (1867-1950), the Swiss pharmacist who invented Ovaltine. He was particularly fond of beautifully illustrated books in fine bindings. (ST17101)



50 (AURORA BOREALIS). MAIRAN, JEAN JACQUES D'ORTOUS DE. TRAITÉ PHYSIQUE ET HISTORIQUE DE L'AURORE BORÉALE. (Paris: L'Imprimerie Royale, 1733) 280 x 210 mm. (11 1/8 x 8 1/4"). 4 p.l., 281 pp. FIRST EDITION. Modern retrospective half calf over older marbled boards, raised bands, gilt titling, edges untrimmed and three-quarters of the quires UNOPENED. WITH 15

FOLDING ENGRAVED PLATES, five of these depicting displays of the aurora borealis in 1721, 1726, and 1731. Wheeler Gift 382; Harvey, "A History of Luminescence," pp. 258-59. ♦Occasional minor browning, light freckled foxing, or trivial marginal stains, one leaf with neat older repair of short tear to head margin, otherwise fine—internally clean and fresh, the mostly unread text and plates well preserved, and in a binding with virtually no wear. \$1,750



appearances of the aurora borealis between 502 A.D. and 1731, and argues that the phenomenon could be attributed to the atmosphere of the sun extending to commingle with that of the earth; this is much closer to the true cause—the collision between electrically charged solar particles hitting Earth's atmosphere—than the theory prevalent among his contemporaries, suggesting the lights were flares of sulfurous effluvia emitted by the Earth. The engravings illustrating the appearances of the Northern Lights manage to convey the wonder and drama of these events, even without colors. Educated in Toulouse and Paris, Mairan (1678-1771) had private means that allowed him to devote his life to scientific study. According to DSB, "Mairan was concerned with a wide variety of subjects, including heat, light, sound, motion, the shape of the earth and the aurora. He wanted to find physical mechanisms to explain phenomena. His theories were generally ingenious descriptions, which were sometimes mathematical and sometimes based on experiment." He

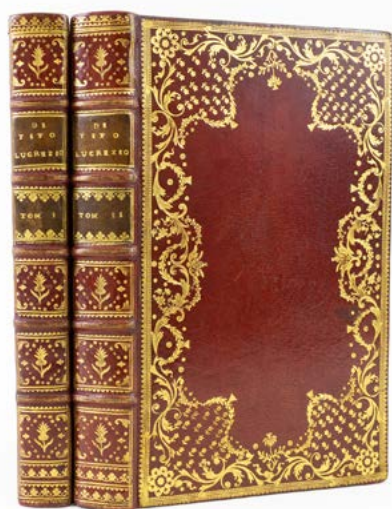
This is a really excellent copy of what Harvey says is "one of the most interesting early books [on luminescence], and the first comprehensive treatise devoted entirely to the aurora." In the text, French mathematician and scientist Jean-Jacques d'Ortous de Mairan discusses 229 reported



is best known today for documenting circadian rhythms in plants, laying the foundations for the modern discipline of chronobiology. His work was supported by the Prince de Conti and the Duke of Orléans, and he served as perpetual secretary of the Académie Royal des Sciences, succeeding Bernard de Fontenelle. His publications brought him international notice, and he was a member of the Royal Societies of London, Edinburgh, and Uppsala, the Petersburg Academy, and the Institute of Bologna. (ST17008)



A Model for Ensuing Sumptuously Illustrated Rococo Volumes, Offered in Finely Preserved Opulent Bindings by Derome



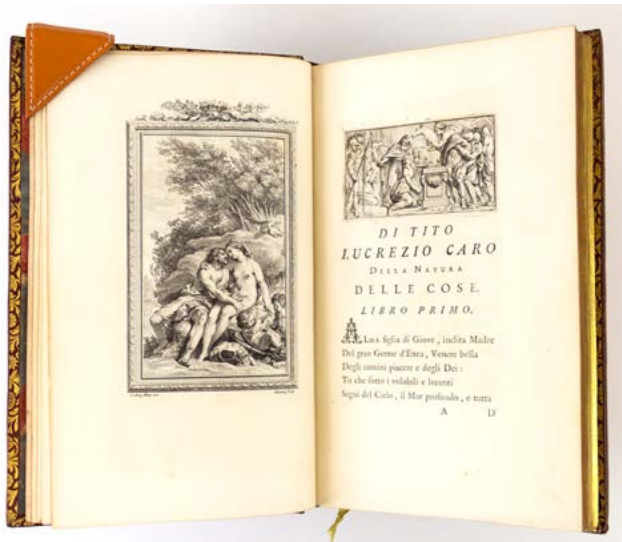
51 (BINDINGS - DEROME LE JEUNE). (FRENCH ILLUSTRATED BOOKS). LUCRECE. [LUCRETIVS CARUS, TITUS]. DI TITO LUCREZIO CARO DELLA NATURA DELLE COSE. (Amsterdam [i.e., Paris]: A spese dell'editore To. Po., 1754) 230 x 144 mm. (9 1/8 x 5 3/4"). **Two volumes.** Translated from Latin into Italian by Alessandro Marchetti. **SPLENDID CRIMSON MOROCCO, GILT, BY DEROME LE JEUNE** (his ticket with address of Rue St. Jacques on front pastedown of volume I), covers with border of multiple gilt rules and dotted rolls enclosing an ornate Rococo frame of flowers, acanthus leaves, garlands, catkins, and grape clusters, the cornerpieces semé with floral sprigs, raised bands, spines gilt in compartments with pineapple centerpiece within a lozenge of small tools, volute cornerpieces, two brown morocco labels, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Copper-engraved frontispiece and title page after Eisen in each volume, six engraved plates by Lemire, Aliamet and others after Cochin, Eisen, and Le Lorrain, and seven vignette headpieces and five vignette tailpieces, most after Cochin. Gordon 505; Brunet III, 1222. For the

illustrations: Cohen-de Ricci 665-6; Fürstenberg, p. 86; Ray 9. ♦Slight wear to corners, somewhat broad (but faint) offsetting to flyleaves from turn-in glue, just a hint of offsetting from engravings, but **A LOVELY SET IN VERY FINE CONDITION**, clean and fresh internally with comfortable margins and excellent impressions of the engravings, and the nearly unworn bindings bright with gilt. **\$8,500**

This attractively printed Italian translation of "De Rerum Natura" boasts "very beautiful" engravings, in the opinion of Cohen-de Ricci, and opulent bindings by one of the greatest names in the history of French bookbinding.

Written in the first century B.C., the text here is considered one of the best expositions on the philosophy of Epicurus. Popular in the Roman Empire, it fell into obscurity before being rediscovered by Italian humanist Poggio Bracciolini in the 15th century. It became one of the most influential humanist texts of the Renaissance and the Enlightenment, inspiring writers and thinkers from Montaigne to Thomas Jefferson, a self-professed Epicurean who owned multiple editions. Translator Alessandro Marchetti (1633-1714) completed the first Italian vernacular version of Lucretius in 1669 but was denied permission to publish; it finally appeared in print in 1717. The present edition was revised by Francisco Gerbault, Italian and Spanish interpreter to Louis XV. The beautiful vignettes, tailpieces, and plates are mostly the work of Charles-Nicolas Cochin (1715-90) and Charles-Dominique-Joseph Eisen (1720-78), and so impressed Gordon Ray that he declared this edition "the model



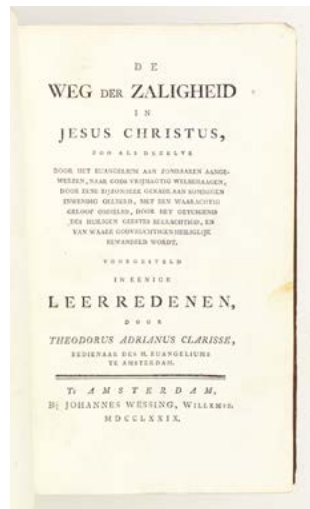
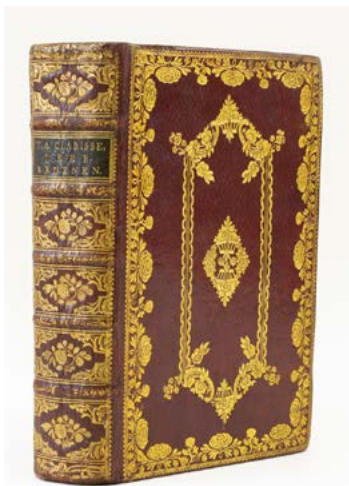


capable of "amazing delicacy" (in Hobson's words), Derome le jeune was, simply, the leading binder of the day, and his work was much in demand. Because he refused to turn away customers, Derome was forced to hire a number of assistants, whose work he could not always supervise closely. However, Thoinan says that the binder's best work is indicated by the presence of his ticket, as here. The excellent condition of our volumes allows the reader to appreciate "ancien régime" French book arts at their zenith, with smooth, well-margined pages, seductive illustrations, and bindings exuberant with gilt. (ST17070)

for the sumptuous Rococo volumes of the ensuing twenty-five years." (For more on Eisen, see item #60, below.) Ray considers this some of Cochin's finest work, noting that the artist was "more at home with Lucretius' philosophical poem than with the amorous classical scenes of Ovid's 'Metamorphoses,'" and that his engravings here "are marked not only by the mastery of outline and firmness of composition which never deserted him, but also by acute observation and unpretentious humor." There were no fewer than 18 members of the Derome family who made their livings as binders in Paris from the middle of the 17th century until the first quarter of the 19th, but by far the most distinguished family member was Nicolas-Denis, called "le jeune" (1731-88). Known for the gracefulness of his bindings, and for being



In Lavishly Gilt Morocco, a Very Rare Example of Work Done by the Dutch Bindery that Bound for William V of Orange



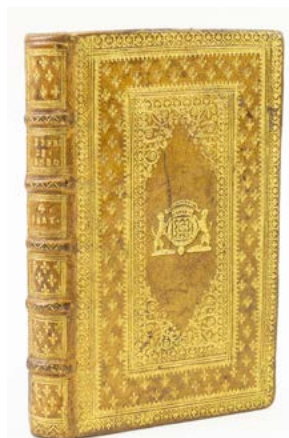
52 (BINDINGS - ROCAILLE-AND-FLOWER BINDERY). CLARISSE, THEODORUS ADRIANUS. DE WEG DER ZALIGHEID IN JESUS ZOO ALS DEZELVE . . . VOORGESTELD IN EENIGE LEERREDENEN DOOR. (Amsterdam: Johannes Wessing, Willemsz., 1779) 214 x 132 mm. (8 1/2 x 5 1/4"). XVI, [28], 384 pp., [1] leaf (errata). FIRST EDITION. SUPERB BURGUNDY MOROCCO, LAVISHLY GILT IN THE ROCOCO STYLE, BY THE ROCAILLE-AND-FLOWER BINDERY, covers with lacy border composed of floral spray tool with large central rose (Storm van Leeuwen tool 13) alternating with rose sprig (tool 48), inner frame with long sides formed by two gilt fillets between two swag rolls (Storm van Leeuwen roll VIII), head and foot of frame with large fruit-and-flower basket (Storm van Leeuwen tool 2) balanced between

two rocaille ornaments (tool 4), corners with oblique floral springs (tool 18), center panel with lozenge formed by mirrored fruit-and-flower basket (tool 2) and floral ornament (tool 5), raised bands, spine compartments with central floral spray (tool 44), rocaille cornerpieces, dark green morocco label, marbled endpapers, all edges gilt. For the binding: Storm van Leeuwen, "Dutch Decorated Bookbinding in the Eighteenth Century" 2.2.51 (vol. I, 671-79). ♦Corners gently bumped, trivial rubbing to extremities, a touch of crackling to spine, a little lost patina at head edge of spine and heads of joints (from insect activity?), but all these imperfections trivial; A FINE COPY, entirely clean, fresh, and bright internally, in a very well-preserved binding shining with gilt. **\$3,000**

This is a rare example of the bindings produced by the Amsterdam workshop dubbed the Rocaille-and-Flower Bindery (Rocaillebloembinderij, fl. 1775-1812). The bindery takes its name from its most distinctive tools—exuberant blossoms and the shell-like ornamental motif used in Rococo designs—seen here on a collection of sermons discussing salvation by Dutch theologian Theodor Adrian Clarisse (d. 1828). Storm van Leeuwen locates 17 bindings produced by the bindery: “up to c. 1783, there are mainly luxurious bindings with fairly rich cover tooling, and from the late period, after c. 1793, various semi-luxurious prize bindings.” Our volume clearly belongs to the former group, its publication date falling squarely in the middle of the bindery’s heyday. Storm van Leeuwen characterizes the bindery’s output as the work of “a binder who was adept at both skills [forwarding and finishing] as well as being a man of taste.” The British Library Database of Bookbindings contains two specimens from the Rocaille-and-Flower Bindery, both on works bound for William V of Orange and held by the Koninklijke Bibliotheek (shelf marks 139E2:2 and 138E8:1); both are in red morocco, with the same basic cover design seen on our volume and with several of the same tools employed; like the present item, both are works of theology. Their royal provenance would seem to be an indication of the prominence of the bindery and the reputed skill of its artisans. We could find no other bindings by the Rocaille-and-Flower Bindery in auction records. (ST16966)



***Handsomely Bound for the Dedicatee, a High-Ranking Financial Officer
In the French Government, Later Owned by the Retired Governor of New France,
Grown Rich through Illicit Fur Trading***



53 (BINDINGS - PIERRE ROCOLET). (SENECA, LUCIUS ANNAEUS). PUGET DE LA SERRE, JEAN. L'ESPRIT DE SENEQUE, OU LES PLUS BELLES PENSÉES DE CE GRAND PHILOSOPHE. (Paris: Nicolas Pepingué, 1660) 180 x 95 mm. (6 3/8 x 3 3/4"). 8 p.l., 287 pp. Third part only, of three. Second Edition. CONTEMPORARY OLIVE BROWN MOROCCO, OPULENTLY GILT, covers with lacy dentelle border enclosing a frame filled with rows of fleurs-de-lys, central panel with delicately tooled filigree to sides and corners, ARMS OF THE DEDICATEE, ANTOINE GUERAPIN DE VAUREAL at center, raised bands, spine compartments with rows of fleurs-de-lys, gilt lettering, OLIVE BROWN MOROCCO DOUBLURES, gilt in the same design as the covers, marbled free endpapers, all edges gilt. With extra engraved allegorical title page and portraits of Antoine Guerapin de Vaureal and of Seneca. Front flyleaf with evidence of label removal; front and rear flyleaves with ink signature of Sieur De La Barre; title page with ink owner's inscription of la Bibliothèque de Haute Bruyère. ♦A couple of slight edge tears (text not affected), trivial offsetting to first

engraved title page, other very minor imperfections, but AN EXTREMELY HANDSOME BINDING IN FINE CONDITION, clean and fresh internally, in a well-preserved binding with bright gilt. \$2,500

This is a popular collection of maxims based on the writings of Seneca, lavishly bound for presentation to the dedicatee in an armorial binding that may be attributed to the workshop of Pierre Rocolet or one of his imitators. Essayist and playwright Jean Puget de La Serre (1593-1665) first published these precepts distilled from Seneca's writings in 1657, noting in the preface that "Seneca's morality has comforted as many sufferers as his political thought has made men wise," and that "the most illustrious preachers and the most famous lawyers" had found inspiration in his works. He dedicated the book to one of the latter, Antoine Guerapin, Baron de Vaureal (d. 1677), an official in the Chambre de Comptes, the financial courts that oversaw administration of the king's accounts, and a counselor of state. Although





a prolific author, Puget de La Serre primarily depended on the largesse of the nobility for his income; he had served the French queen mother Marie de' Medici before becoming librarian to the king's brother Gaston, duke of Orléans, and almoner to Gaston's daughter, "La Grande Mademoiselle" Anne Marie Louise d'Orléans, Duchess of Montpensier in her own right and the greatest heiress in Europe. He would have considered a courtier with responsibilities for the crown's expenditures, like Guerapin, a person well worth cultivating, and he very likely had this presentation copy extravagantly bound—complete with doublures—with the recipient's coat of arms prominently featured. Pierre Rocolet was a well-known printer and bookseller, who apparently operated a bindery as part of his business, and was exactly the sort of purveyor Puget de La Serre would have turned to for this commission. Our binding is similar in design to one by Rocolet in the British Library Database of Bookbindings, shelf mark Davis523, but it also has a roll tool in common with one used by one of Rocolet's imitators, designated "imitator A of the 'Rocolet' workshop" by Isabelle de Conihout and Pascal de Ract-Madoux in *"Reliures françaises du XVIIe siècle chefs-d'œuvre du Musée Condé"*; the binding in question is #24 in that

catalogue. However, the imitators did not set up shop until after Rocolet's death in 1662, and it seems unlikely Puget de La Serre would have waited two years or more to present a work meant to curry favor with the recipient. After Guerapin's death, our volume apparently came into the possession of the very wealthy Antoine Lefebvre, sieur de La Barre (1622-88), who has signed the flyleaves here. Sieur de La Barre had retired to Paris after a disastrous turn as governor of New France, during which he waged an ill-fated war against the Iroquois and enriched himself considerably through illicit fur trading. (ST17071)

A German Repoussé Silver Binding

54 (BINDINGS - SILVER). SPANGENBERG, JOHANNES. POSTILLA. DAS IST: AUSLEGUNG DER EPISTELN UND EVANGELIEN, AUF ALLE SONTAGE UND VORNEHMSTEN FESTE DURCH DAS GANTZE JAHR, FÜR DIE EINFÄLTIGEN CHRISTEN IN FRAG-STÜCKE VERFASSET.

(Lüneburg: Sternische Buchdruckerey, 1794) 219 x 137 mm. (8 5/8 x 5 3/8"). 4 p.l., 124 leaves; 197 leaves; [1] leaf (half title), 126 leaves, [1] leaf (index). (Five leaves misnumbered; numbers 73 and 74 omitted from first work, but signatures indicate nothing missing.) **Three parts in one volume.** BEAUTIFUL ENGRAVED REPOUSSÉ SILVER BINDING (probably 18th century German), covers with a beaded border surrounding a broad ornate frame featuring flowers, volutes, and cherubs, this frame enclosing a central medallion portraying a scene from the Old Testament (Jacob greeting Esau on the upper cover, Rachel at the well on the lower), spine divided into three compartments by beaded frames, the top with a grotesque face surrounded by flowers and arabesques, the middle featuring Moses with the Ten Commandments, and the bottom with the device for Faith, Hope, and Charity framed by volutes, silver head- and tail guards (in the form of a winged cherub) extending from the backstrip over a short portion of the top and bottom of the text block, two silver clasps depicting a male and a female saint (presumably recased, perhaps in the 19th century). With printer's device on title pages, and 64 woodcut illustrations (measuring approximately 80 x 110 mm.) of biblical scenes. Title page backed. ♦Front



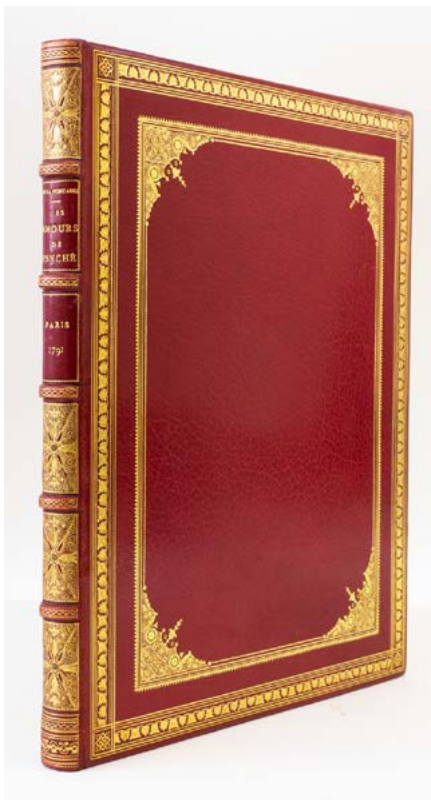


hinge cracked (causing a little looseness, though everything still intact), leaves rather soiled from use, two leaves with tears from fore edge into text (affecting two lines of text, the tears secured at fore edge with transparent tape), third part of the volume a bit dampstained, final leaf reattached, its verso with loss of approximately half a column of text along the gutter; not without condition problems, but the text fresh, and THE ORIGINAL SPLENDID BINDING STILL WELL PRESERVED, the silver lustrous and altogether pleasing. \$9,500

This is a fine and especially elaborate example of a luxurious German Baroque silver binding, crafted with great expertise and artistry, and almost certainly the product of an Augsburg atelier. In his survey of the silver bindings in the J. R. Abbey collection, Hayward notes that "in the 17th and 18th centuries, bindings were more frequently decorated with embossed subjects taken from the Scriptures, and it is probable that many of these were executed in Augsburg, where there was a large production of plaques embossed with religious subjects intended for mounting on small house altars. These plaques were similar in size and shape to the cover of a book, and both could therefore have been conveniently and economically produced in the same shop." Our binding, with its riotously ornate frames, high relief, and carefully realized detail, is similar to items #13, 17, 18, and 19 in the Abbey collection, all from the late Baroque period that Hayward credits with producing "the most finely-worked book-covers in the Abbey Collection." The embossed figures in the foreground here are beautifully rendered, and the engraved backgrounds—including people, distant cities, date trees, and rather comical camels—add animation, interest, and perspective to the vignettes. Like the other bindings of this period described by Hayward, it "is a very typical example of the last phase of German baroque ornament. The embossing . . . is in high relief and gives a most sumptuous effect." (ST17129-051)



*With Illustrations that Are Pretty, Sentimental, and Erotic,
A Luxurious Large Paper Copy in a Gorgeous Binding*



55 (COLOR PRINTING). LA FONTAINE, [JEAN DE]. (BINDINGS - CHARLES DE SAMBLANX). LES AMOURS DE PSYCHÉ ET DE CUPIDON. (Paris: [Printed by] P. Fr. Didot jeune [for] Chez Defer de Maisonneuve, 1791) 352 x 263 mm. (14 x 10 1/2"). 163 pp., [2] leaves (the often-missing prospectus leaf for "Paradise Lost," to be published in a uniform edition in 1792, and the final blank). First Edition with these Illustrations. FINE SCARLET MOROCCO, GILT AND INLAID IN THE STYLE OF BOZERIAN BY CHARLES DE SAMBLANX (stamp-signed on front turn-in), covers with outer frame of double fillets and palmette roll, cruciform tool at corners, central panel framed by dogtooth roll and gilt fillets, intricate pointillé cornerpieces with two small inlaid medallions of green morocco tooled with gilt daisies, lancet tool extending toward center, raised bands, spine compartments with fleuron centerpiece of floral and lancet tools emanating from an inlaid central citron morocco dot, on a densely pointillé ground, gilt titling, turn-ins with gilt fillets and Greek key roll, marbled endpapers, top edge gilt. In the original marbled paper slipcase (matching the endpapers). WITH FOUR STIPPLE-ENGRAVED COLOR PLATES after M. Schall. A LARGE PAPER COPY, PRINTED ON PAPIER VÉLIN. Cohen-de Ricci 582; Fürstenberg 124; Lewine, p. 283; Maggs 1930 Catalogue of French Illustrated Books, #135. ♦ Trivial rubbing to tail of rear joint and tail edge of spine, occasional mild marginal foxing or faint browning, isolated rust spots, one leaf with small smudge to fore-edge

margin, but A FINE COPY, clean and fresh internally with vast margins, the plates with rich coloring, and IN A SPARKLING BINDING. \$6,500

This is an especially tall copy of a handsomely color-illustrated version of the myth of Cupid and Psyche, in period-style morocco by Belgian master binder Charles de Samblanx. It is one of the grander French books to be printed in color when the vogue for such productions took hold during the last years of the 18th century. The plates give a feeling of lushness and even sensuality, and the colors here (with reds and purples always noticeable) add a resonance to these sensations not obtainable with a black & white engraving. Cohen-de Ricci does not mention the existence of large paper copies or special paper, but the amplitude of the margins here and the special, thick papier vélin seem to justify making such claims for the present copy. La Fontaine (1621-95) is best known for his "Fables," considered one of the masterpieces of French literature, but his retelling of Apuleius' classic story of the obstacles faced by the god of love and his mortal wife is lauded by Britannica for "the lucid elegance of its prose, its

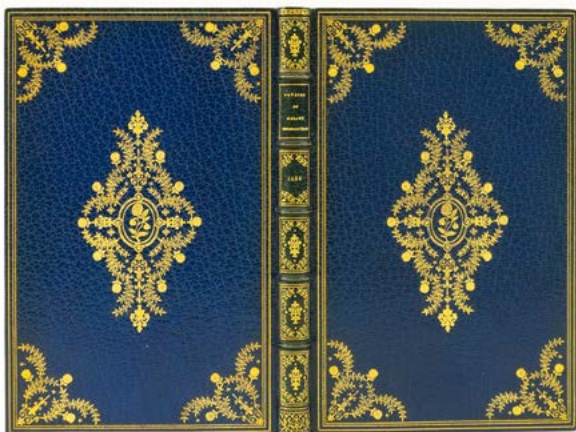


skillful blend of delicate feeling and witty banter, and some sly studies of feminine psychology." These same descriptors could apply to the

illustrations here by painter Jean Frédéric Schall (1752-1825), which are very much in the tradition of Watteau and Fragonard. Pretty and sentimental but with erotic undercurrents, these depictions of key moments in the tale are much enhanced by the fine color printing, duplicating with exactness the soft, romantic shades of the Rococo masters. Charles de Samblanx [or Samblanx] (1855-1943) began working in the binding trade at age 11 as an apprentice to Coppens. He eventually established his own firm, which was known from 1889-1909 as Samblanx-Weckesser, since de Samblanx had taken his gilder Jacques Weckesser into partnership. After 1909, de Samblanx again headed the firm alone. His binding career extended over several decades, and he worked in a variety of period styles, sensitively reproducing the bindings of previous centuries. Many of his bindings are now in the Royal Museum of Mariemont in Belgium. They are unfailingly exemplary in terms of design and execution. (ST16967)



*Poetry by a Woman who Was "a Conspicuous Personage at the Court of Louis XIV,"
In an Extremely Pretty Binding with Appropriate Floral Decoration*

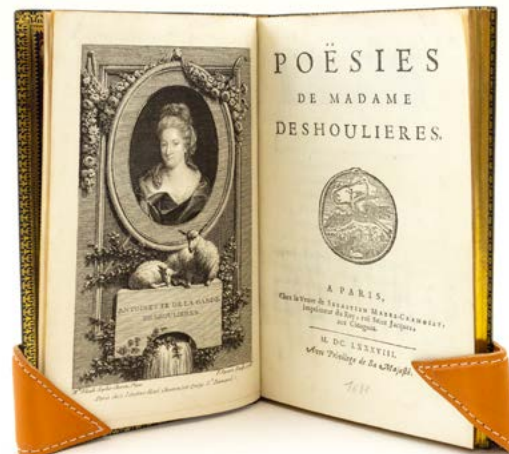


56 DESHOULIERES, ANTOINETTE DU LIGIER
DE LA GARDE. (BINDINGS - RAPARLIER).

POËSIES. (Paris: Chez la Veuve de Sebastien Mabre-Cramoisy, Imprimeur du Roy, 1688) 168 x 105 mm. (6 3/4 x 4 1/4"). 1 p.l. (title), 220 pp., [6] leaves. FIRST EDITION. LOVELY MID-19TH CENTURY ROYAL BLUE CRUSHED MOROCCO, GILT, BY ROMAIN RAPARLIER (stamp-signed "R. Rapalier" on front turn-in), covers with French fillet frame, large complex lozenge centerpiece formed by leafy sprays and daisy tools, with floral urn tool at head and foot, cornerpieces tooled with leaf fronds, daisies and lancet tool, raised bands, spine compartments with floral urn at center, leaf fronds at corners, gilt lettering, turn-ins densely gilt

with decorative rolls and gilt rules, marbled endpapers, all edges gilt. With engraved portrait frontispiece from the 1776 printing. Brunet I, 626; Graesse II, 368. ♦Spine evenly sunned to teal blue, text perhaps lightly washed and pressed, but AN ESPECIALLY FINE COPY, clean, fresh, and bright internally, in an unworn binding. \$1,900

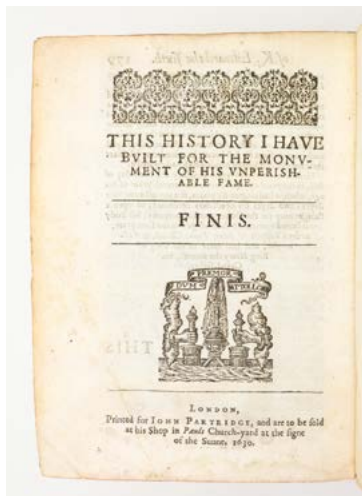
This is the first printing of poems by a woman dubbed “the French Calliope” by contemporaries, and pronounced by Voltaire “the best of women French poets,” in an appropriately elegant and feminine binding. According to Britannica, Antoinette Du Ligier de la Garde Deshoulières (1638-94) was “a conspicuous personage at the court of Louis XIV and in literary society,” winning “the friendship and admiration of the most eminent literary men of the age.” An unusually well-educated woman, she knew Latin, Spanish, and Italian, and studied prosody with the poet and translator of the works of Lucretius, Jean de Hénault (1611-82), who sparked her interest in philosophical naturalism. According to the peer-reviewed Internet Encyclopedia of Philosophy, “Her works explored the theme of nature and man’s immersion in it. Many of her more philosophical poems demonstrated how physical instinct is the cause of the intellectual and volitional activity philosophers wrongly attribute to a spiritual soul. Her poetry dealing with flora and fauna denied a substantial difference between human beings and other species of the organic world.” She hosted a salon at her Paris apartment that attracted eminent writers including Corneille, and she was recognized by the Académie française, even though her gender kept her from being admitted as a member; she was elected to membership in the Academy of the Ricovrati of Padua and the Academy of Arles. The especially pretty—and entirely unworn—binding echoes the poems’ homage to the natural world with its floral decoration. A respected Parisian artisan, Romain Raparlier operated a workshop from 1855 to 1880. His son Paul-Romain would become an important innovator in binding styles. (ST17000)



57 (EDWARD VI, KING OF ENGLAND). HAYWARD, JOHN. THE LIFE AND RAIGNE OF KING EDWARD THE SIXT. (London: Printed for John Partridge, 1630) 188 x 137 mm. (7 1/2 x 5 1/2"). 3 p.l. (including engraved title), 179, [1] (colophon) pp. FIRST EDITION. Contemporary sprinkled sheep, covers with blind-ruled frames, expertly rebacked to style, raised bands, spine compartments with gilt fleuron centerpiece, red and green morocco labels (one corner renewed). With engraved title by Robert Vaughan dated 1630, featuring an oval portrait of King Edward VI set within an architectural niche, on either side of the portrait stand “Majesty” and “Power” personified as two women clad in armor, holding a crown of laurel above the young king’s head; verso of final page of the introductory letter to the reader with an engraved portrait illustration of the author above two allegorical vignettes illustrating his motto, “Fly from Evel, Doe Good,” by Will. Pass, printer’s device in colophon. Pforzheimer 459; Wither to Prior 433; STC 12998; ESTC S103912. ♦Corners lightly bumped, very faint dampstaining to the lower fourth (or less) of the leaves (and with some faint spotting in lower margin of last few leaves), other negligible imperfections, but still an excellent unwashed copy, very fresh throughout, with spacious margins, and in a sympathetically restored binding. \$1,500



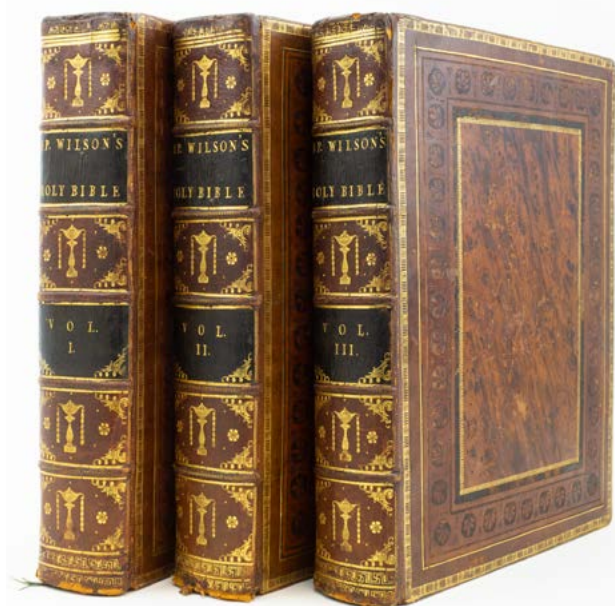
This is an appealing copy of Hayward’s account of the brief life and reign of Edward VI (1537-53), the only legitimate son of Henry VIII. It is one of several innovative historical works Sir John Hayward (1564? - 1627) wrote in the style of the great Roman historian Tacitus, departing from the usual strict chronological accounts. Instead, Hayward applied Tacitus’ theory that the moral character of historical actors had a causal relationship on subsequent affairs of state, a revolutionary approach in early modern historiography. Unfortunately, Hayward’s first work, the



1599 "The First Part of the Life and Raigne of King Henrie III," landed Hayward in jail when Elizabeth I took umbrage at his dedication to the Earl of Essex, whom she had executed for treason. Hayward languished in the Tower for three years, until released and restored to favor on the ascension of James I. This experience left Hayward and his publisher understandably gun-shy: the present work contains four cancels (L3, M3, N3, and Q4) to remove text that could offend powerful families like that of Elizabeth's Lord Treasurer and trusted advisor, William Cecil, of whose fortunes Hayward had written, "nothing wanted but moderation to use them." In the same vein, Hayward had sniffed that Lord Rich, the former Lord Chancellor, was "of meane birth, so prone to thrust forwards the ruine of great persons." While these intemperate remarks might have added a certain zest to the narrative, it was no doubt wiser to omit them. (ST17128)

A Perfect Example of Edwards of Halifax Design Features, Everything about it Typical Except its Unusual Size

58 (FORE-EDGE PAINTINGS). (BINDINGS - EDWARDS OF HALIFAX). BIBLE IN ENGLISH. THE HOLY BIBLE. CONTAINING THE BOOK OF THE OLD AND NEW TESTAMENTS AND THE APOCRYPHA. (Bath: Printed by R. Cruttwell, sold by Rivingtons; Dilly; et al., 1785) 312 x 240 mm. (12 1/2 x 9 1/3"). **Three volumes.** Edited by Thomas Wilson and Clement Cruttwell. STATELY ETRUSCAN CALF BINDING BY EDWARDS OF HALIFAX, covers with gilt pentaglyph and metope border, stencilled frame of palmettes, central panel of tree calf enclosed by a gilt Greek key border, raised bands, spine compartments with urn centerpiece, pediment cornerpieces, two black morocco labels, all edges gilt (older restorations to ends of spines and to corners). EACH VOLUME WITH A CONTEMPORARY FORE-EDGE PAINTING depicting a scene from Scripture, painted in an almost grisaille style heightened with soft pastel colors. Verso of front flyleaf with engraved bookplate of Herman Frasch Whiton; ex-libris of Randall Moskovitz, M.D., laid in at front. Weber, "Annotated Dictionary of Fore-edge Painting Artists & Binders," p. 118-19 (this copy). ♦ Intermittent minor browning or foxing (occasionally more noticeable, but never severe), a little wear to joints and extremities, small patches of lost patina from acid treatment (as always), but an excellent, fresh copy, in sound, still-pleasing bindings, with attractive, well-preserved fore-edge paintings. **\$9,500**



This is a "notable Bible from the Edwards bindery" according to Weber, and one of the tallest Edwards productions we have encountered. The height of the quarto volumes gave the unnamed artist a large canvas, which he or she has used to full effect. Rather than the frequently encountered idyllic view of a stately home beside a lake, our volumes feature dramatic scenes where people occupy center stage. Volume I shows us a moment from Genesis: Abraham welcoming three angels into his home, an act of hospitality that moved the Lord to bless Abraham and his wife Sarah with a son, though she was far beyond child-bearing age. On volume II, we see the touching moment an Egyptian princess and her attendants discover the infant Moses hidden in the bulrushes of the Nile. Volume III reveals an animated scene from the life of St. Paul, as he preaches to the multitudes in Rome, some of them hostile, others awestruck. The craftsmen behind design features that occupy a position of considerable importance in the history of bookbinding, the Edwards of Halifax bindery was founded by William Edwards (1723-1808) and continued by several of his brothers, half-brothers, and sons (by



far the most important of the sons being Thomas, who lived from 1762-1834). This famous firm produced a number of important innovations in binding design, the most significant being the idea of concealing a painting under the gilt of the fore edge. This hidden treasure could be revealed, once the edge was fanned out, as a special surprise element of the volumes they bound—typically in Etruscan calf, as here, or in their patented

transparent vellum. Although bindings produced by the Edwards workshop are never signed, the present item is such an absolutely characteristic example of Edwards work that Weber cites it in a chapter devoted to distinguishing genuine Edwards bindings from the work of imitators. Especially telling here are the soft-hued colors in the paintings, a feature much less imitated than other aspects of Edwards volumes. While fore-edge paintings likely produced at the Edwards



bindery (and especially produced by their imitators) appear in the marketplace with some regularity, most offered are octavo or duodecimo in size. Of the fore-edge paintings attributed to Edwards of Halifax that have appeared in RBH over the past 65 years, fewer than one in 10 were on quarto volumes; the rest were octavo or smaller. (ST16991)

The Mortimer Schiff - Hans Fürstenberg Copy, Featuring a Most Unusual Container



59 (FRENCH ILLUSTRATED BOOKS). (BINDINGS - ENVELOPE). IMBERT, BARTHÉLEMY. LES BIENFAITS DU SOMMEIL OU LES QUATRE REVES ACCOMPLIS. (Paris: [Printed by François Ambroise Didot for] Libraire Brunet, 1776) 190 x 125 mm. (7 1/2 x 5"). 16 pp. FIRST EDITION. Publisher's green paper wrappers (corners restored). CONTAINED IN AN UNUSUAL CONTEMPORARY TAN PIGSKIN ENVELOPE with tab closure, gilt titling on flap (the envelope measuring 140 x 210 mm.). With engraved illustrated title page and four elegant plates after Moreau le jeune by DeLaunay. Inside front cover with morocco bookplate of Mortimer Schiff and gilt ex-libris of Hans Fürstenberg. Cohen-de Ricci, col. 508-09; Fürstenberg 109 (this copy). ♦Paper wrappers a little creased and chafed, folds of envelope just slightly rubbed, first and last leaves faintly browned, but A FINE COPY, clean and fresh internally with vast margins and bright plates, and the envelope clean and supple, with only trivial wear. \$2,800

This is a remarkably well-preserved copy of "The Benefits of Sleep, or the Four Fulfilled Dreams," a thinly veiled political allegory that has been beautifully printed by François Ambroise Didot, delightfully illustrated by Moreau le jeune, and kept safe over the centuries in its leather envelope, an 18th century accoutrement very rarely seen. In these verses, poet and playwright Barthélemy Imbert (1747-90) celebrates the return of the



Comte de Maurepas and the Marquis de Miromesnil to the government of Louis XVI. As a minister under Louis XV, Maurepas (1701-81) had restored French naval might, but fell afoul of the king's powerful mistress, Madame de Pompadour, and was banished from court. He returned after Louis XVI ascended the throne, and was appointed minister of state and chief advisor to the king in 1774. One of his first acts was to restore the parlements, regional appellate courts that gave the aristocracy more influence over the monarch. He arranged for the president of the Rouen parlement, Miromesnil (1723-96) to be appointed Keeper of the Seals, an important office in the ministry of justice. While Imbert does not mention names in his allegorical poems, Moreau le jeune was far less subtle in the engravings: his portrayals of Maurepas and Miromesnil would have been easily recognizable to contemporaries—and just in case they weren't, the artist helpfully names them in the captions. He presents the political figures in a classically allegorical manner, accompanied by a personification of Time, an angel of death, and the Fates. In one plate, Henri IV offers advice from his perch on a cloud; in another a putto beats

away rabble; and Maurepas and Miromesnil stand atop a defeated Hydra in a third. Jean-Michel Moreau, known as Moreau le jeune (1741-1814), provided illustrations for Diderot's encyclopedia and engraved works for François Boucher, in addition to illustrating the works of Rousseau and Voltaire. According to the Getty Museum, "publishers sought him out for his powers of observation and ability to capture nuances of gesture, pose, and light." Ray says that the best work by Moreau "showed him to be the equal of the established Rococo masters Boucher, Eisen, and Gravelot," and that in the 1770s, "he carried all before him." Our copy has a most distinguished provenance. American banker and bibliophile Mortimer Schiff (1877-1931) was recognized by the Bibliothèque nationale de France for assembling "one of the most important inter-war libraries," which, Dickinson notes, "brought together an unrivaled collection of decorative bindings." Hans (or Jean) Fürstenberg (1890-1982) was a bibliophile of refined discrimination who put together one of the finest collections of 18th century French books ever assembled, and one of the great collections of the 20th century overall. The libraries of both men were especially notable for the outstanding condition of their books. (ST17025)



***"The Most Beautiful and Most Agreeable Illustrated Book of the 18th Century,"
Offered in Very Fine Antique Scottish-Derived Wheel Bindings***

60 (FRENCH ILLUSTRATED BOOKS). (BINDINGS - "SCOTTISH WHEEL"-STYLE). LA FONTAINE, JEAN DE. CONTES ET NOUVELLES EN VERS. (Amsterdam [i.e., Paris: Barbou], 1762) 182 x 115 mm. (7 1/4 x 4 5/8"). With the often-missing 16-pp. "Avis au relieur" (instructions to the binder), pp. 1-8 at the end of volume I and pp. 9-16 at the end of volume II. **Two volumes.** First Printing of the Fermiers Généraux Edition, with both "Le Cas de Conscience" and "Le Diable de Papefiguière" in uncovered state. ELABORATE LATE 18TH OR EARLY 19TH CENTURY DARK PURPLE STRAIGHT-GRAIN MOROCCO, LAVISHLY GILT, covers with cresting palmette roll border flanked by gilt rules enclosing a panel with densely gilt-tooled corners and large central lozenge containing an elaborate "wheel" tooled in gilt and blind, raised bands, spines with one long panel with gilt-tooled lozenge containing the volume number in oval medallion, four smaller panels, one with gilt lettering, the others with large fleuron formed by leaf tools, gilt-rolled turn-ins, marbled endpapers, all edges gilt. SPLENDIDLY ILLUSTRATED WITH two frontispiece portraits





of La Fontaine and Eisen, 57 VIGNETTES BY CHOFFARD, and 80 BEAUTIFUL PLATES AFTER CHARLES EISEN, as called for. Front pastedowns with engraved armorial bookplate of John Brymer; title pages with Brymer's ink "Heir-Loom" library stamp. Cohen-de Ricci, cols. 558-70; Ray 26; Brunet III, 759; Tchemerzine VI, 378. ♦Obverse of marbled endleaves slightly browned, minor foxing, small stains, or thumbing, but A FINE SET, the text fresh and wide-margined, the engravings sharp, and THE BINDINGS VIRTUALLY UNWORN AND BRIGHT WITH GILT. \$9,500

This is an uncommonly fine copy, in a very handsome binding, of one of the most acclaimed illustrated French books of the period, an item that Ray calls "the collector's book 'par excellence.'" Cohen-de

Ricci begins 13 columns of description by pronouncing that, "among the

illustrated books of the 18th century, this edition . . . as a whole is the most beautiful and the most agreeable." It is also generally accepted as the finest work of Charles Eisen (1720-78), Louis XV's court painter, and drawing master to Madame de Pompadour. Bryan says that "almost all the important books published in France in his time contain his exquisite plates," which "he engraved with a light point and with striking originality." He "took his inspirations direct from nature, but add[ed] something of the ideal, after the manner of Watteau and Boucher." The substantial group of plates here, in Ray's words, is "the liveliest and the most adroit that [Eisen] ever drew. Thoroughly at home with the varied action of these lusty stories—their love passages, their intrigues, their practical jokes—he is also expert in choosing the moment in each that will best serve his purpose as an illustrator." Some 20 of the original engravings were rejected by the publisher, but copies of the work do appear in the marketplace that contain these "figures refusées." A comparison with the listing in Cohen-de Ricci confirms that our copy has the plates as originally published, not the rejected designs. In "La servante justifié," for example, both the man's hands are visible; in "Le calendrier des vieillards," there are three people, not five; there is no young man in the doorway of "On ne s'avies jamais de tout"; the woman in "La Clochette" is not wearing a hat; the Abbess in Sœur Jeanne is not standing atop three stairs; there is a basket on the floor in "Comment l'esprit vient aux filles"; the heads of the lovers are touching in "Le Bât"; "Le Cas de Conscience" and "Le Diable de Papefiguière" are both in the more risqué "uncovered" state. The publishers also had two plates—"Le Cocu battu"



and "Les Cordeliers"—re-engraved by Longueil; our copy contains the Longueil engravings, which Cohen-de Ricci deems far superior to those signed by Leveau and Baquoy. The very handsome but unsigned bindings show the influence of the Scottish "Wheel" bindings of this period, but with a key difference. The Scottish Wheels were tooled in gilt, with distinct petal-like compartments forming the "spokes." Here, gilt lancet tools radiate from a central octagon, and are encircled by gilt dots, blind-stamped anular dots, floral tools, and an outer rim of blind-stamped fleurs-de-lys alternating with gilt dots. This blind tooling gives the medallion a subtle lacy effect. Our copy was once in the library of John Brymer at Ilsington House in Puddletown, Dorset, an estate that had belonged to Robert Walpole, Earl of Orford, and his heirs; Horace Walpole inherited the manor, but had never lived there, preferring his gothic villa, Strawberry Hill. Brymer, a member of the local gentry, purchased Ilsington from Horace Walpole's heir in 1861, and became the first resident landlord in more than a century. A man whose interest in books extended beyond his own collection, Brymer built an imposing Tudor-style reading room in the village. (ST17002)



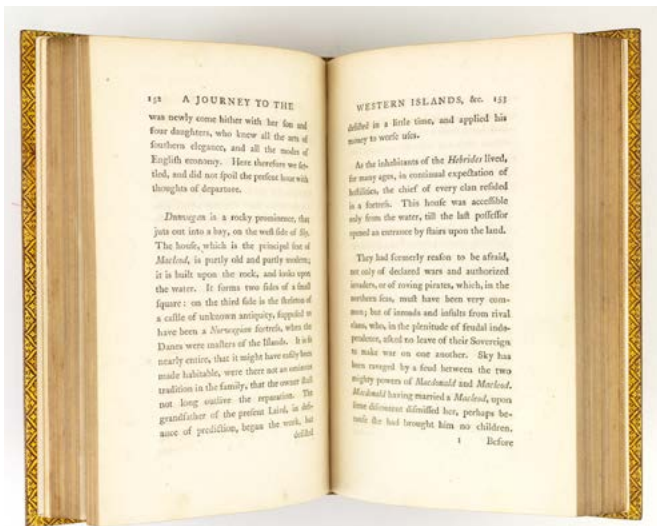
61 **JOHNSON, SAMUEL.** A JOURNEY TO THE WESTERN ISLANDS OF SCOTLAND. (London: Printed for W. Strahan and T. Cadell, 1775) 215 x 133 mm. (8 1/2 x 5 1/4"). 1 p.l., 384 pp., 1 leaf (errata, with 11 items on 12 lines), with cancels D8 and *U4, the latter in first state with incorrect page number. FIRST EDITION, First State. Pleasing calf by Riviere & Son (stamp-signed on verso of front free endpaper), covers onlaid with tree



calf panels bordered by gilt floral roll, raised bands, spine gilt in compartments with central spray of flowers and pomegranate within a lozenge of small tools, leafy sprig at corners, brown morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Corrections for errors on p. 296 and 292 added to errata in pencil. Accompanied by an engraving of "Dr. Sam'l Johnson's Introduction to a Highland Hut" taken from "The Gentleman's Magazine," XLV, pp. 129-30 (1775), in which it was printed with an excerpt from this work. Courtney & Smith, p. 122; Fleeman 75.1J/1a; Rothschild 1256; Tinker 1357. ♦Leaves a little yellowed (due to paper quality), occasional patches of minor foxing, but an excellent copy, clean and fresh internally, in an unworn binding. \$2,400

In a handsome period-style binding from Riviere & Son, this is Johnson's own account of the journey he took with Boswell in 1773 to the Scottish Highlands and the Hebrides. While briefer and perhaps less lively than Boswell's "Journal of a Tour to the Hebrides with Samuel Johnson" (1785), it is nevertheless a compelling series of observations upon what Johnson understood to be a different and more primitive civilization. Johnson speaks at length about the culture's "savage virtues," but most of

his commentary consists of harsh criticisms of a society lacking the reasoned balance of his own. This attitude is captured in the laid-in illustration that shows Dr. Johnson, Boswell, and their interpreter (who translated the Scottish Gaelic, or Erse, spoken by most locals) inside a "Highland Hut" described in the text, with its friendly inhabitants: "an old woman boiling goat-flesh in a kettle" and two of her five children. Johnson relates that the woman "is a mistress of sixty goats . . . also some poultry . . . and a potato garden"—a relatively prosperous situation for a Highlander in the aftermath of the failed Jacobite rebellion. Though the smoky, windowless room, with dirt floors and few furnishings, is a long way from the comforts Johnson enjoyed in his London home, he was touched by his reception: "With



*true pastoral hospitality, she asked us to sit down and drink whiskey." The most eloquent passages in the book, almost approaching Milton in their sublimity, are prompted by the wild landscape, which reminds Johnson both of the precarious fate of humankind and of man's paradox of greatness and weakness. Our copy has cancels D8 and *U4, as usual, with the first state (erroneous page number on verso) of U4. (ST17032)*

Getting your Hands Dirty (Improving, Preserving, Eradicating, Building, and More), Delineated by the "Most Ingenious Husbandman" of Mid-17th Century England

62 PLAT, HUGH. THE JEWEL HOUSE OF ART AND NATURE: CONTAINING DIVERS RARE AND PROFITABLE INVENTIONS, TOGETHER WITH SUNDRY NEW EXPERIMENTS IN IN [SIC] THE ART OF HUSBANDRY. WITH DIVERS CHYMICAL CONCLUSIONS CONCERNING THE ART OF DISTILLATION, AND THE RARE PRACTISES AND USES THEREOF. . . . WHEREUNTO IS ADDED, A RARE AND EXCELLENT DISCOURSE OF MINERALS, STONES, GUMS, AND ROSINS; WITH THE VERTUES AND USE THEREOF, BY D. B. GENT. (London: Printed by Bernard Alsop, and are to be sold at his house in Grubstreet, near the Upper Pump, 1653) 183 x 130 mm. (7 1/4 x 5 1/4"). 4 p.l., 232 pp. Second Edition, First Issue. Pleasant 19th century period-style stiff vellum,



flat spine, yapp edges. With typographical border on title, decorative headpieces and initials, and 17 woodcuts of experiments and devices, one of them full-page. With a manuscript emendment to page 160 (see below). Wing P-2391; ESTC R10675. ♦ Faint soiling to binding, very mild browning to leaves (due to paper quality), margins trimmed a little close (no loss), isolated rust spots or faint foxing, but an excellent copy, generally clean and fresh internally, in a binding with few signs of wear. \$6,000

First published in 1594, this wide-ranging work sets forth the results of more than 100 of the author's experiments and investigations into everything from improving soil to preserving food to eradicating vermin to making beer without hops to building bridges to molding and casting metal (and much more). The present edition was revised and expanded by Arnold de Boate in 1653, and two printings were issued from the Alsop family press: our first printing by Bernard, and a slightly later one by his widow Elizabeth, who took over the business on his death and ran it from 1653 to 1656. According to DNB, Sir Hugh Plat (or Platt, 1552-1608) was the son of a well-to-do brewer who had the leisure to devote himself to "natural science in its broadest sense, embracing mechanical inventions, physic and alchemy,

chemistry and metallurgy, cultivation in garden, orchard, and field, and domestic economy." He read widely in his areas of interest, and corresponded with a number of fellow enthusiasts about gardening and agriculture. Henrey quotes Richard Weston describing Plat as "the most ingenious husbandman of the age he lived in." Cambridge graduate, barrister, inventor, writer, and gardener, Plat was knighted by James I in 1605. He tended two gardens in the London area, one at Bethnal Green, the other at St. Martin's Lane. As an author, he was unusual among writers of his time in crediting the ideas of others he repeated in his books. DNB observes that "his advice was aimed at the intelligent layman and woman, freely disclosed for the common good." There is an early correction to page 160 in our copy: "grapy God" was marked out by someone presumably offended by this blasphemous literary flourish and emended to read simply "grape." (ST17030)



CONTINUE SCROLLING TO GO TO SECTION V. BOOKS PRINTED AFTER 1800

OR

CLICK HERE TO GO BACK TO TABLE OF CONTENTS ∩

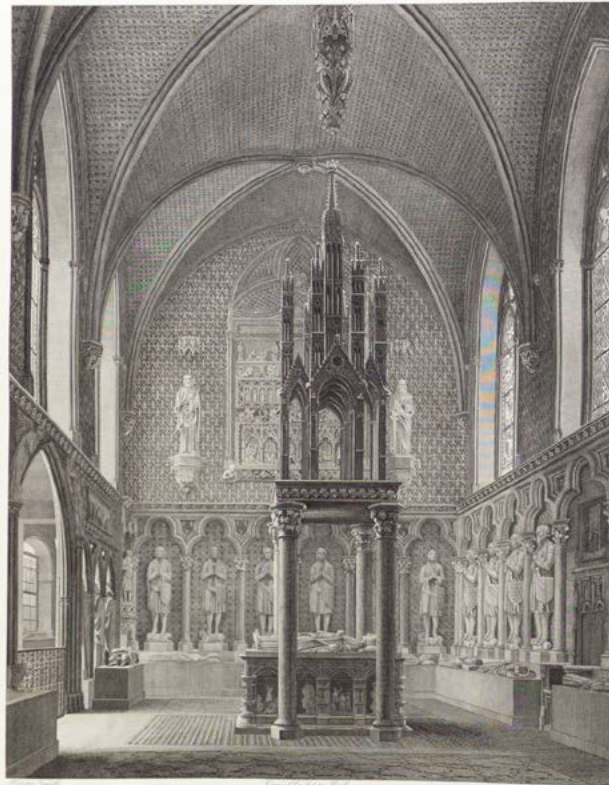
For more images and our complete inventory, please visit our website, www.pirages.com.

V. BOOKS PRINTED AFTER 1800

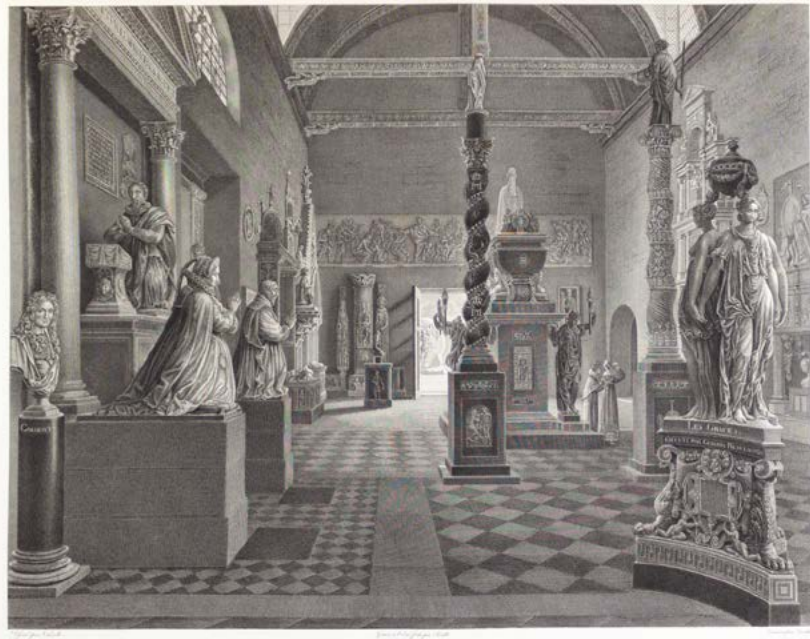
A Gorgeously Printed Record of the Musée des Monuments Français, with Large Folio Engravings of Royal and Architectural Structures Salvaged during the Revolution

63 (ARCHITECTURE AND SCULPTURE, FRENCH - REVOLUTIONARY PERIOD). ROQUEFORT, [JEAN-BAPTISTE-BONAVENTURE DE]. VUES PITTORESQUES ET PERSPECTIVES DES SALLES DU MUSÉE DES MONUMENTS FRANÇOIS. (Paris: P. Didot, l'ainé, 1816) 630 x 485 mm. (24 3/4 x 18 1/2"). 3 p.l., 38, [2] pp. FIRST AND ONLY EDITION. 19th century quarter dark blue straight-grain morocco over marbled boards, smooth spine with gilt titling, edges untrimmed. With engraved vignettes on title and final page, plan of the museum, and 20 FINE ENGRAVED VIEWS OF THE GALLERIES AND GARDENS by Réville and Lavallée after designs by Vauzelle. ♦A SPECTACULAR COPY with only the most trivial imperfections—entirely clean, fresh, and bright, with vast margins, and in a sympathetic binding showing just negligible signs of use. \$4,500

In extremely fine condition throughout, this is a visual record, beautifully printed by Didot, of the Musée des Monuments Français, which housed an impressive array of sculpture and architectural specimens salvaged from religious sites and aristocratic residences during the French Revolution. Under the direction of curator Alexandre Lenoir (1762-1839), the museum opened in 1795 in what was formerly the convent of the Petits-Augustins, located opposite the Louvre on the Seine. The collection included artwork taken from some of the most prestigious and well-known properties in and around Paris, such as the Abbey of St. Germain-de-Près, Saint-Denis, Sainte-Chapelle, Couvent des Célestins, and the Chateau de Gaillon. Items ranged in size from busts to entire porticos, including, notably, the entry portal to the Chateau d'Anet, a monument to Heloïse and Abelard, and the tombs of Dagobert, François I, and Cardinal Richelieu. The objects within the museum were largely organized chronologically from room to room to demonstrate stylistic developments in style and technique, while the central garden contained an aesthetically pleasing assemblage of various sculptures and larger monuments. In addition to the tombs and monuments themselves, the mortal remains of several monarchs and other important figures were also collected and preserved on site; in fact, a famous portrait of Lenoir (which now hangs at Versailles) shows the curator in his museum, holding an urn containing the ashes of Molière. The museum was closed in 1816 (the same year that the present work was published) during the



VUE DE LA SALLE DU QUATORZIÈME SIÈCLE.



PREMIÈRE VUE DE LA SALLE D'INTRODUCTION.

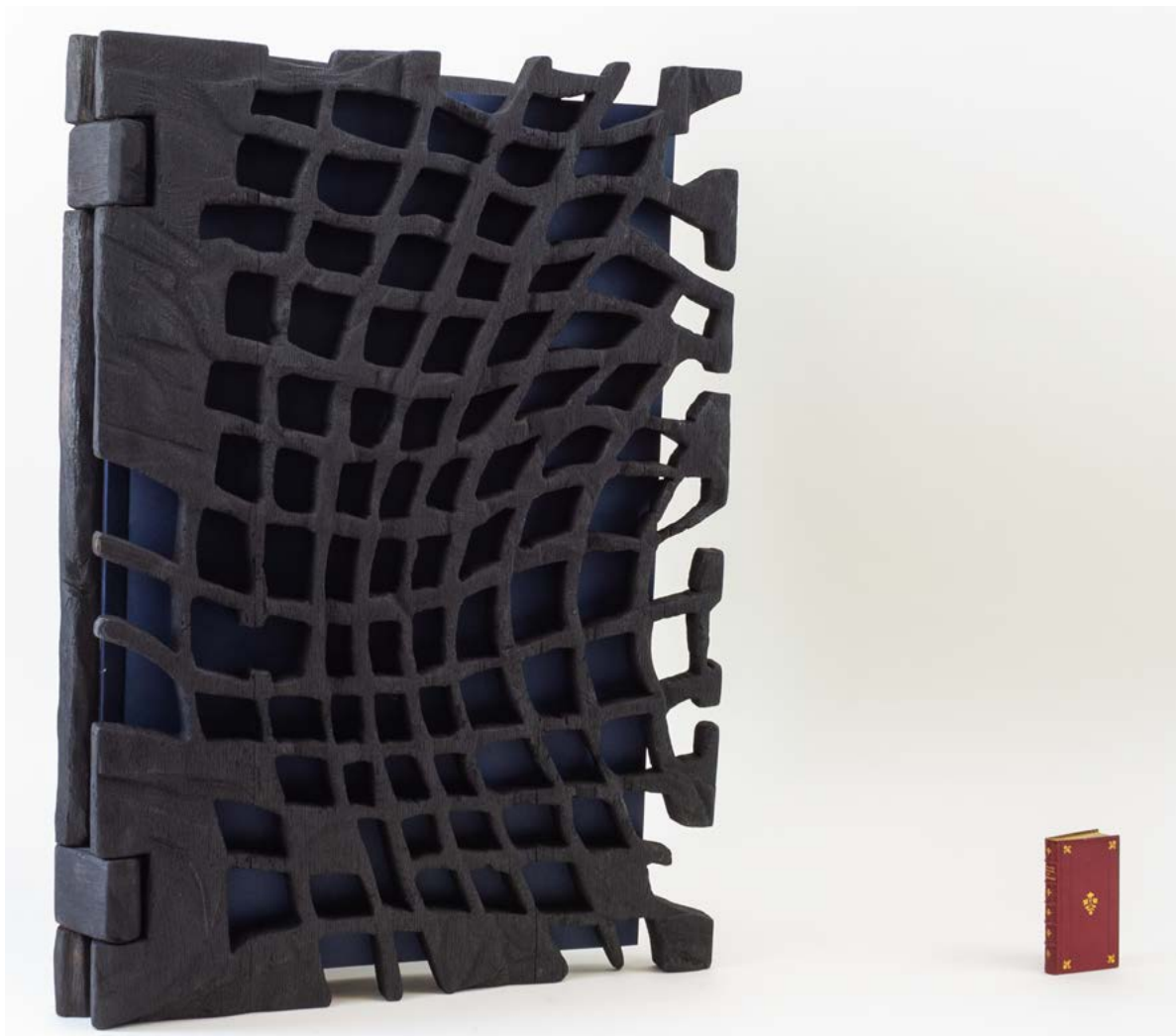


PÈRE VUE DU GRAND JARDIN.

Bourbon Restoration, when many of the objects were either returned to their original sites or eventually absorbed by other museums like the Louvre and the Musée Cluny. The illustrations here are based on the work of Jean Lubin Vauzelle (1776 - after 1837), a pupil of Hubert Robert and Jean-Charles Nicaise Perrin, known primarily for his interiors and architectural views. The extraordinary quality of the images is a testament to the artist's powers of observation as well as the talents of engravers Jacques Lavallée (1776-1825) and Jean-Baptiste Réville (1767-1825), who translated Vauzelle's drawings into etchings. The resulting plates are not only precise and technically excellent, but also show the artists' mastery of chiaroscuro, adding a wonderful sense of ambiance and drama to each scene. We can be thankful that such lovely work was put into the capable hands of Pierre Didot (1761-1853), the third generation of the prestigious Didot printing house. According to Britannica, Pierre, who took over the firm with his brother Firmin in 1789, "achieved technical perfection in his printing of the lavish éditions du Louvre," and went on to produce consistently outstanding books made with quality materials throughout his career. The present item is an excellent example of the first-rate work produced by Didot, and is notable for its excellent condition, impressive size, beautiful paper and printing, and elegant plates produced by leading contemporary artists. (ST17009)

*Poems by Star-Crossed Lovers Stifled by the Holocaust,
In a Striking Sculptural Binding Made of Charred Wood*

64 (ARTISTS' BOOK). HARMS, ANJA and EBERHARD MÜLLER-FRIES, Artists. INGEBORG BACHMANN and PAUL CELAN. FEUERNETZE ["FIRE NETS"]. (Oberursel, Germany: 2012) 580 x 400 mm. (23 x 15 3/4"). [10] leaves. ONE OF 25 COPIES. IN A BINDING OF CHARRED WOOD, the lower board solid, the upper board cut in an openwork design to resemble a net, wooden hinges. Housed in a gray archival box.



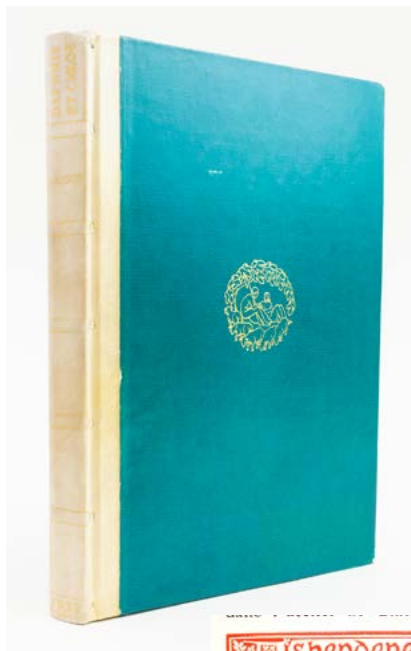
with 161 to show scale

Illustrated throughout with linocuts and collages of black and red Japanese paper. Text printed on white and blue laid paper. ♦ As new. \$3,500

The product of a collaboration between book artist Anja Harms and sculptor Eberhard Müller-Fries, this striking object contains poems written by two major literary talents—and famously star-crossed lovers—of the post-war era: Ingeborg Bachmann and Paul Celan. The piece is beautifully carved and printed, is wonderfully tactile, and has an arresting matte black finish, but the choice of material is also extremely poignant when one considers the personal histories of the poets whose work is represented here. Bachmann, the daughter of a Nazi, and Celan, a Jew whose parents were killed in the Holocaust, shared a brief but intense romantic relationship in their youth; although they continued to carry on a correspondence throughout their lives, and even tried to rekindle their romance nearly a decade later, it was never meant to be. Tragically, Celan died by suicide in 1970, and Bachmann died three years later from injuries she sustained in an apartment fire. The two poems selected for this work reflect the painful distance,

deep longing, and intimate connection felt by these two poets. Although the texts are brief (spanning only 10 leaves total), the binding is disproportionately large, acting as both protection and barrier to what is inside. Like Bachmann and Celan, the artists of the present work also share a close connection. According to their website, “both of them noticed some time ago that the visual and formal language of their completely opposing works shows a surprisingly large degree of correspondence. An intensive collaboration developed from this. Book sculptures that are designed and realized together are created: space-consuming books, legible sculptures—made with sculptural and book-artistic means.” Anja Harms graduated from University of Design, Offenbach am Main, and has been working as an independent graphic designer and book artist since 1988. Her work is represented in a number of international collections, including the Tate Gallery, the Victoria & Albert Museum, the Museum of Modern Art, and several national libraries. Eberhard Müller-Fries has a background in art education, sculpture, graphics, and ceramics and has been working as an independent artist since 1983. Together they have produced an impressive body of work that marries sculpture and paper in unexpected ways. The present work was displayed at the Galerie Artlantis in Bad Homburg in August and September 2012 as part of a larger exhibition titled “Feuerneutze,” which included “book art that can be grasped and touched—all held together by the striking commonality of the formal languages of a book artist and a sculptor.” (ST16975)

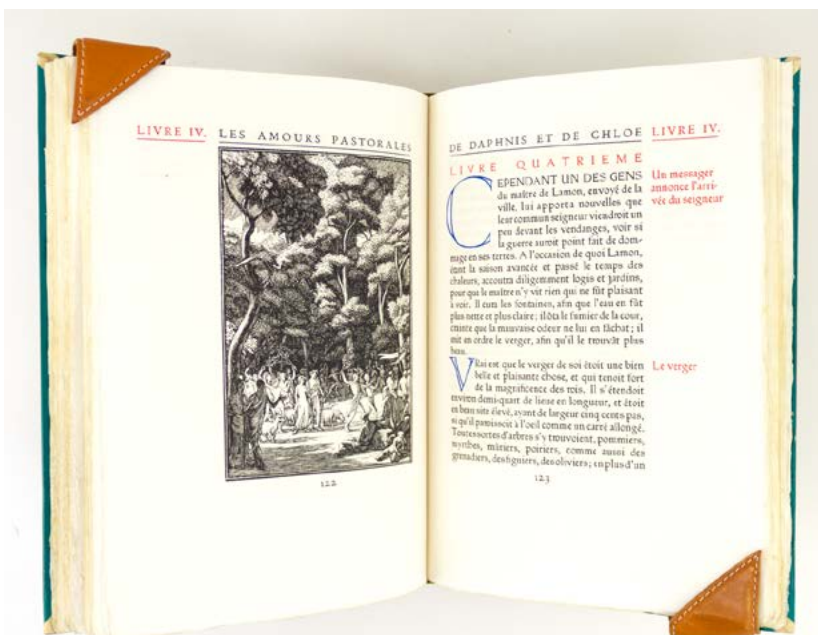




65 (ASHENDENE PRESS). LONGUS. LES AMOURS PASTORALES DE DAPHNIS ET CHLOE. (Chelsea: Ashendene Press, 1933) 261 x 185 mm. (10 1/4 x 7 1/4"). 2 p.l., iv, 163 pp. Translation by J. Amyot, edited and corrected by Pierre-Louis Courier. ONE OF 250 PAPER COPIES for sale, of a total of 290 (and 20 on vellum). In the original peacock green paper boards with vellum spine and tips, circular gold stamping on front cover by Gwendolen Raverat. In the (slightly worn) original patterned paper slipcase. With initials and paragraph marks in blue added by hand by Graily Hewitt and 29 charming woodcuts by Gwen Raverat, four of them full-page. Front pastedown with bookplate of Mary Priscilla Smith. Marginal notes printed in red. Hornby 39; Franklin, pp. 173-87, 242-43. ♦ Tiny white mark to front board (from contact with slipcase?), one corner lightly bumped, a faint hint of rubbing to extremities, but A FINE COPY, quite clean, fresh, and bright inside and out. \$2,250



Amidst a corpus of often grand Ashendene Press books known for their typographic achievement, this penultimate publication of the press is the only one to be fully illustrated. (With characteristic restraint, Franklin calls the woodcuts "worthwhile.") For the text, Hornby used the quaint French translation by Amyot of the pastoral novel of awakening love written in Greek in the second or third century. The illustrations he commissioned from Gwendolen



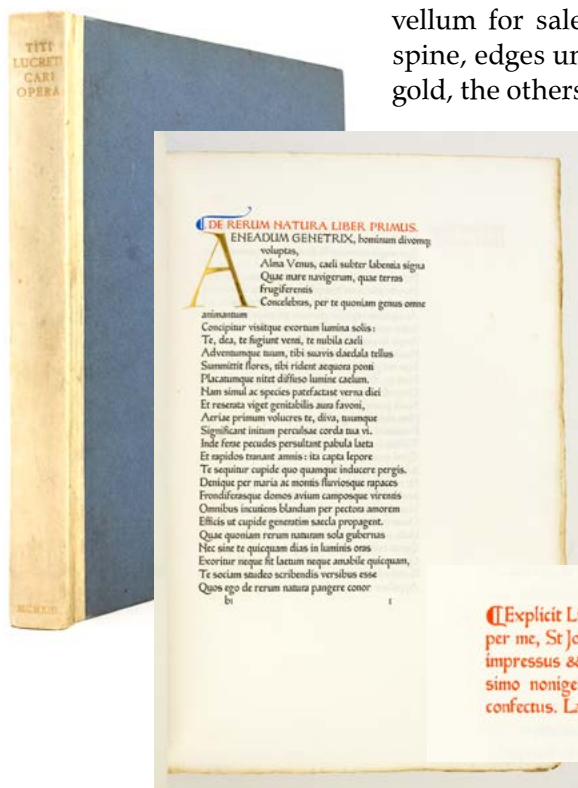
Raverat (1885-1957) who, according to Horne, "played an important role in the revival of wood engraving in England." The granddaughter of Charles Darwin, Raverat studied painting at the Slade, but taught herself wood-engraving. DNB observes, "Everything that Gwen Raverat undertook was done with intelligence and skill . . . but it was through wood-engraving that she was able to communicate her vision most fully. In her engraving she did not aim at decoration or use a strong decorative line, like her friend Eric Gill; nor was she a naturalist interested in the rendering of a bird's plumage or an animal's fur, like Thomas Bewick. Rather, she was a master of light, shade, and the interplay of textures, with a deceptively simple technique, and a bold sense of design." Founded by Charles Harry St John Hornby (1867-1946), the Ashendene Press issued 40 books, plus additional ephemeral

pieces, from 1895-1935. Less elaborate in appearance and design than William Morris' Kelmscott volumes, but more ornamental than the products of Cobden-Sanderson's Doves Press, the Ashendene books have long been considered the most satisfying of English private press books. (ST17033)

An Especially Pleasing Copy of One of the Scarcest Ashendene Titles

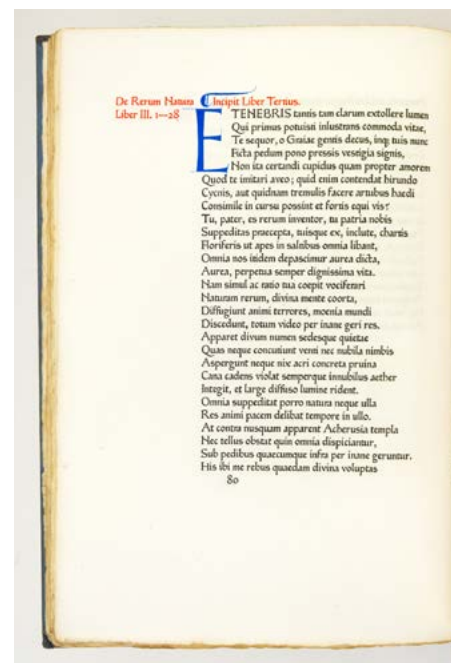
66 (ASHENDENE PRESS). LUCRETIVS. DE RERUM NATURA LIBRI SEX. (Chelsea: In aedibus St J. Hornby [Ashendene Press], 1913) 290 x 200 mm. (11 1/2 x 8"). 4 p.l. (including 3 blanks), 256 pp.

ONE OF 65 PAPER COPIES offered for sale, of 85 printed (and five copies on vellum for sale). Original vellum-backed blue paper boards, gilt lettering on spine, edges untrimmed. Six hand-painted initials by Graily Hewitt (the first in gold, the others in blue), hand-painted flourishes at the beginning of each book. Printed in red and black in Subiaco type. Hornby 27; Franklin, p. 239. ♦ Faint soiling to vellum spine and blue boards, a few light spots of foxing to endpapers, otherwise a very fine copy, quite clean, fresh, and bright internally, in a binding with few signs of wear. \$17,500



Printed in red and black in Subiaco type. Hornby 27; Franklin, p. 239. ♦ Faint soiling to vellum spine and blue boards, a few light spots of foxing to endpapers, otherwise a very fine copy, quite clean, fresh, and bright internally, in a binding with few signs of wear. \$17,500

This is a very appealing but sometimes underappreciated Ashendene gem, a book Hornby modestly says "depends for any beauty it may possess on the proportion of its page." And among the regular Ashendene books printed for sale to the public, it is among the scarcer titles on account of its very limited press run. Written in the



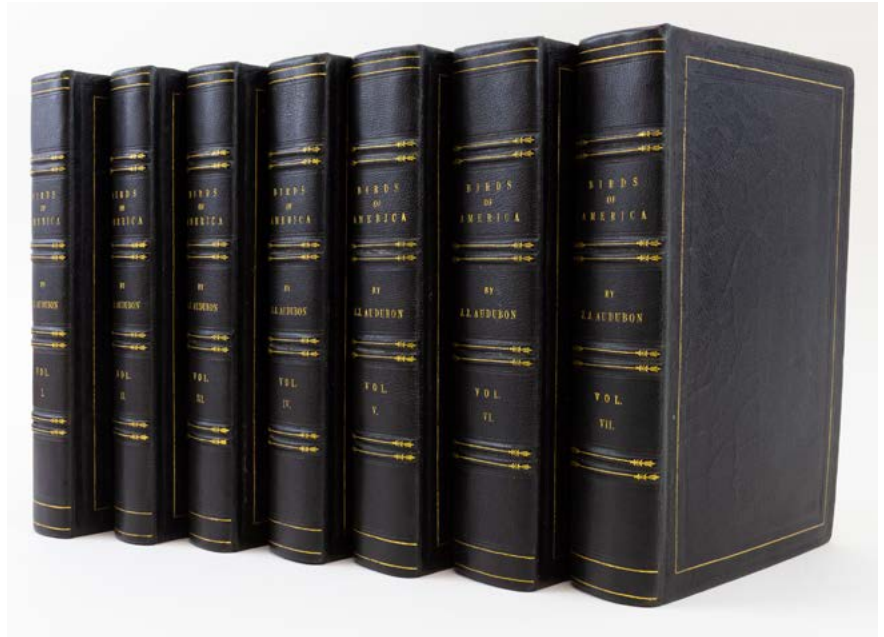
first century B.C., the text here is considered one of the best expositions on the philosophy of Epicurus. Popular in the Roman Empire, it fell into obscurity, before being rediscovered by Italian humanist Poggio Bracciolini in the 15th century. It became one of the most influential humanist texts of the Renaissance and the Enlightenment, inspiring writers and thinkers from Montaigne to Thomas Jefferson, a self-professed Epicurean who owned multiple editions. Colin Franklin calls this Ashendene edition a "masterpiece" and points out the influence it exerted as a model for German private press printing, especially the Bremer Presse (see item #40, below). In addition to its typographic beauty, the book is sought after because of its rarity, particularly in the attractive condition seen here. (ST16977)

An Exceptionally Clean, Bright Copy of the First Octavo Printing of Audubon's "Birds"

67 AUDUBON, JOHN JAMES. THE BIRDS OF AMERICA, FROM DRAWINGS MADE IN THE UNITED STATES AND THEIR TERRITORIES. (New York: J. J. Audubon; Philadelphia: J. B. Chevalier, 1840-44)

262 x 165 mm. (10 5/8 x 6 5/8"). **Seven volumes.** FIRST EDITION in the Octavo Format, bound from the original parts. Original black morocco by P. Low of Boston (ticket on front pastedown), covers with gilt-rule border, very expertly rebaked replicating the original gilt rules and lettering, raised bands, all edges gilt, original tissue guards (some neat restorations to edges of boards). WITH THE 500 CELEBRATED HAND-FINISHED COLOR LITHOGRAPH PLATES OF AMERICAN BIRDS, all with original tissue guards. Ayer / Zimmer 22; Wood, p. 208;

Reese, American Color Plate Books, 34; Bennett, p. 5; Nissen IVB 51; Sabin 2364. ♦Trivial spots or vague abrasions to boards, very isolated minimal foxing or smudging to text (a handful of plates thus affected at margins, but these minor blemishes of no consequence whatsoever), infrequent offsetting onto (but never through) tissue guards (a sign of successful prevention rather than imperfection). AN EXCEPTIONALLY FINE COPY of a book difficult to find even close to this good, the very expertly restored bindings entirely convincing and appealing on the shelf, the contents clean and fresh, and THE PLATES ESPECIALLY BRIGHT, WITH BEAUTIFUL COLORING. \$110,000



This is an outstandingly clean, bright copy of one of the key books in any natural history library and one of the great books in the history of American publishing. The story of the conception and creation of Audubon's monumental achievement, the double elephant folio "Birds of America," is the stuff of legend. Its hero—the illegitimate son of a French sailor and his Creole mistress—was a man with little education or formal training in art, scant aptitude for business, and excellent taste in wives. Alan Thomas tells us that Audubon (1785-1851) "made a wonderfully fortunate choice when he married Lucy Bakewell," the eldest daughter of his neighbor in Pennsylvania. After a series of disastrous business ventures, "his splendid wife insisted that his lifelong passion for ornithology and the painting of birds . . . should become [his] *raison d'être*," and after much travail and sacrifice by both parties, the publication of Audubon's elephant folio (1827-38) was indeed a triumph. But, of course, a work nearly as big as a door with life-size ornithological images was outside the financial reach of nearly all book buyers, necessitating the publication of the present smaller format version, which was greeted with immense approval (Reese calls it "probably the greatest commercial success of any color plate book issued in 19th-century America"). Although the illustrations are obviously reduced, they nevertheless are always characterized by pleasing composition, almost always characterized by a convincing verisimilitude, and not infrequently characterized

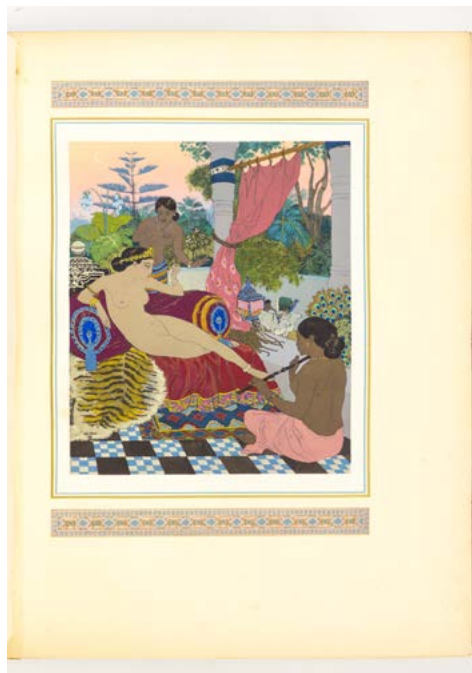


by a richness and intensity of coloration. The condition of the octavo "Birds" is always problematic, given the fact that it was issued in 100 fascicles (each containing five plates) over a period of five years to satisfy the orders of more than 1,000 subscribers. Under circumstances like these, the nature and quality of paper varied, and certain fascicles tend to show up from set to set as having the same flaws. Even for an obsessive collector, the present copy is remarkable for its exceptionally clean, bright plates. And although the spines here have been renewed, they were redone with such authenticity and remarkable skill that they are as pleasing as they are convincing. (CJ12103)

Elegantly Bound in a Style Reminiscent of an Indian Carpet

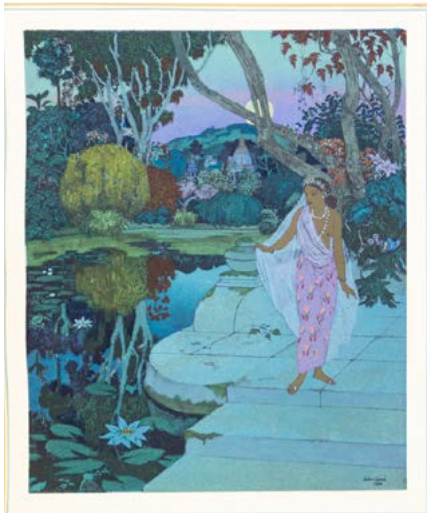
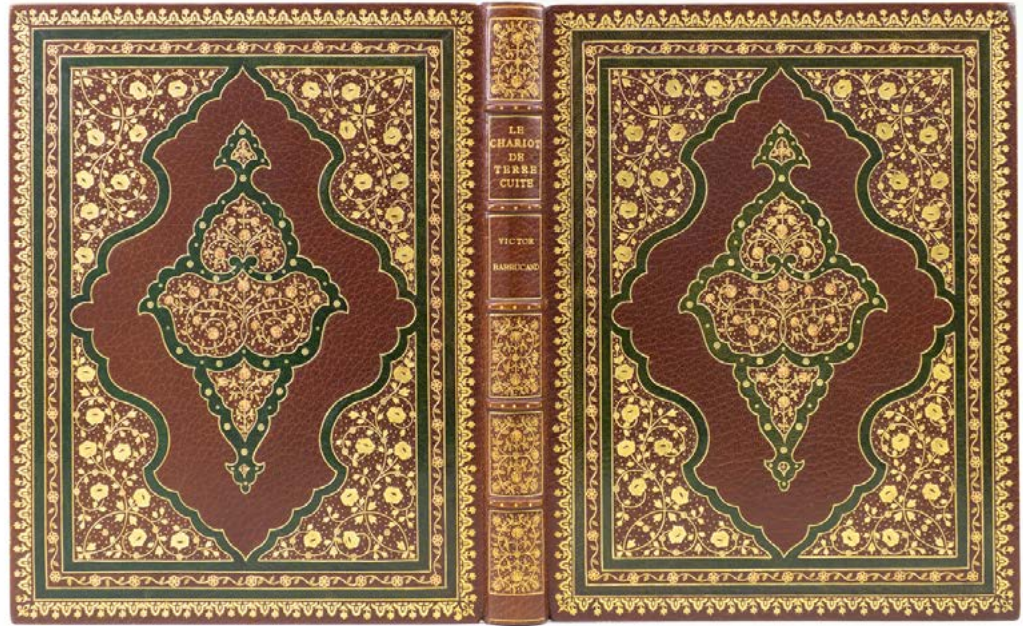
68 (BINDINGS - ARABESQUE). (POCHOIR). BARRUCAND, VICTOR. LÉON CARRÉ, Illustrator. LE CHARIOT DE TERRE CUITE, D'APRÈS LA PIÈCE DE THÉÂTRE INDIEN ATTRIBUÉ AU ROI SOUDRAKA. (Paris: [Printed by l'Imprimerie G. Kadar for] Editions d'Art H. Piazza, 1921) 305 x 235 mm. (12 x 9 1/4"). 114 pp., [2] leaves, all mounted on tabs. No. 674 OF 750 COPIES. SUMPTUOUS BROWN CRUSHED MOROCCO, LAVISHLY GILT AND INLAID, covers with arabesque design dominated by a central lozenge outlined in inlaid green morocco dotted with gilt flowers, the lozenge filled with sprays of 24 inlaid pink roses on a dotted gilt ground, corners of central panel set off by inlaid green morocco strips following the outline of the central lozenge, the corners tooled with swirling floral vines, the central panel framed by two inlaid green morocco strips separated by an undulating gilt vine set with 46 inlaid pink daisies, outer border of gilt floral tools, raised bands, spine compartments with mirrored floral spray design, each compartment with eight inlaid pink morocco roses, BROWN MOROCCO DOUBLURES framed by inlaid turquoise morocco strip with outer gilt floral border, central panel framed by twining gilt vines blooming with 38 inlaid purple morocco lilies, intricate gilt central

medallion inside a collar of inlaid turquoise morocco tooled with gilt flowers, top edge gilt, other edges untrimmed. In a felt-lined marbled paper slipcase with green morocco lip. With decorative borders and ornaments and 20 FINE POCHOIR COLOR PLATES by Léon Carré, all with captioned tissue guards. Text printed in black, turquoise, and ochre on a pale yellow rectangle. ♦Offsetting from doublure onto (plain paper) free endleaves, occasional faint offsetting from glue on tabs, isolated mild foxing, but A FINE COPY, clean and fresh with vibrantly colored plates, IN A BEAUTIFULLY PRESERVED BINDING. \$5,500



A collaboration between Orientalists Victor Barrucand and Léon Carré, this brilliantly illustrated adaptation of a fifth century Sanskrit play is elegantly bound in a style reminiscent of an Indian carpet. Though the elaborate binding is unsigned, it is certainly the work of a high-end Parisian workshop. Bibliophile editions like this were frequently vehicles for luxurious bindings by artisans like Kieffer, Meunier, Lanoë, and Affolter; the design and craftsmanship here is of that caliber. A French journalist and writer who made his home in Algeria, Barrucand (1864-1934) first adapted "Mricchakatika"

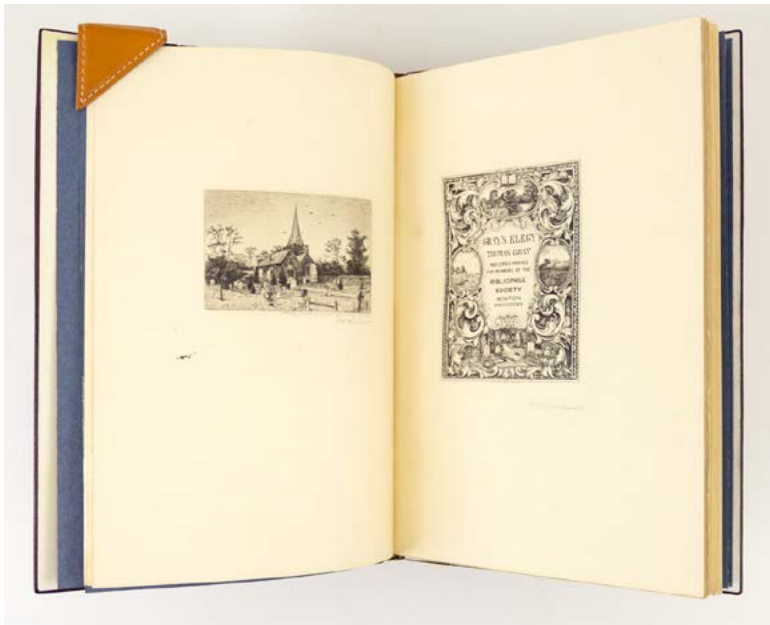
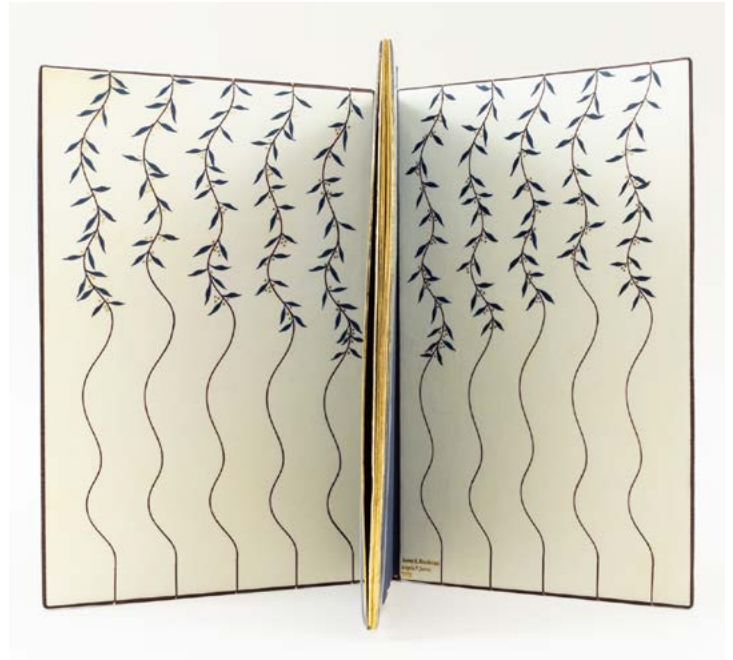
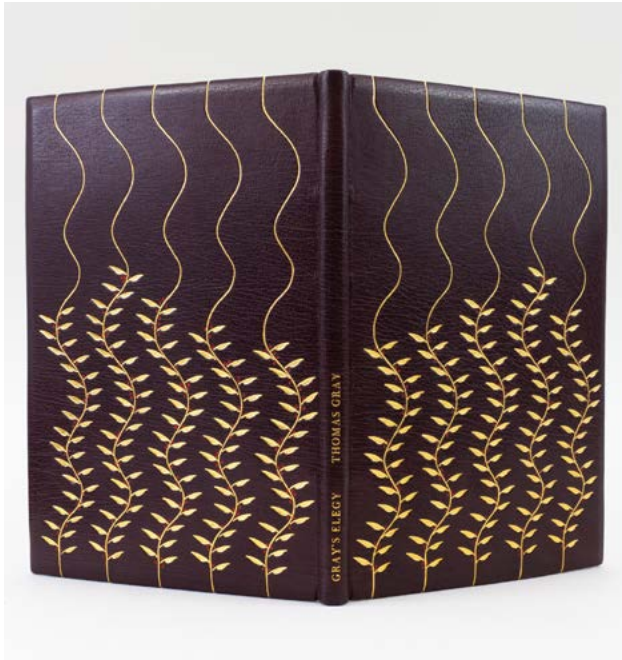
["The Little Clay Cart"] as a play, then produced a prose version for this project. Attributed to a (perhaps legendary) Indian king, "The Little Clay Cart" is distinctive in classical Sanskrit literature for characters that are not figures from mythology or legend but regular humans to whom audiences can relate—one of the reasons this play has endured over the centuries and found admirers internationally. The hero Carudatta is a Brahmin who has impoverished himself



through his generosity to others. He falls in love with the wealthy courtesan Vasantasena, and although he is married, they begin an affair. When his little son is unhappy with his toy clay cart because it is not as grand as his playmates' toys, Vasantasena fills the cart with her gold jewelry. A wicked courtier, jealous of their love, strangles Vasantasena and arranges to blame Carudatta, the jewelry in his son's cart being a key piece of evidence against him. Tried and condemned to death, Carudatta is saved when Vasantasena, who had been found and nursed back to health by a monk, appears and denounces the real culprit. The king compensates Carudatta by restoring his wealth, and all ends happily when Carudatta's spouse welcomes Vasantasena into their family as a second wife. The charming tale is brought to life in the illustrations by painter and illustrator Léon Carré (1878-1942), who fell in love with Algeria on his first visit in 1907, and moved there permanently in 1909. He was inspired by the miniatures and decoration in Arabic manuscripts, which clearly influenced his work here. (ST16981)

69 (BINDINGS - JAMES BROCKMAN AND ANGELA JAMES). (ENGRAVED BOOKS). (THE BIBLIOPHILE SOCIETY). GRAY, THOMAS. GRAY'S ELEGY. (Boston: Printed for The Bibliophile Society, 1912) 263 x 180 mm. (10 1/2 x 7 1/8"). [16] leaves, printed on one side only. ONE OF 469 COPIES. VERY PLEASING VIOLET CRUSHED MOROCCO BY JAMES R. BROCKMAN AND ANGELA P. JAMES (stamp-signed on rear doublure and dated 1978), covers with five undulating parallel gilt lines, the lower half of each sprouting gilt leaves and red berries, smooth spine with gilt titling, all edges gilt, vellum doublures reflecting the cover design, smooth spine with gilt titling, PAINTED VELLUM DOUBLURES with a design reflecting that on the covers, the five lines here in purple, bearing blue leaves and gilt berries along their upper halves, all edges gilt on the rough. In a felt-lined navy buckram clamshell box. Pictorial title page and text engraved by Arthur N. MacDonald (signed in pencil on title page), with nine copperplate etchings by W. H. W. Bicknell (each signed in pencil). ♦ Small ink mark (from printing process) to margin of frontispiece, otherwise an immaculate copy in an as-new binding. \$7,500

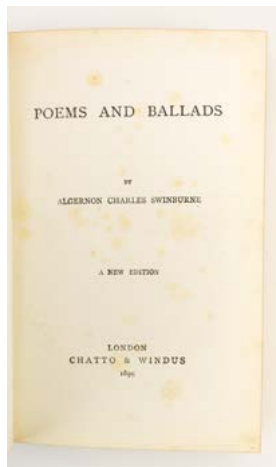
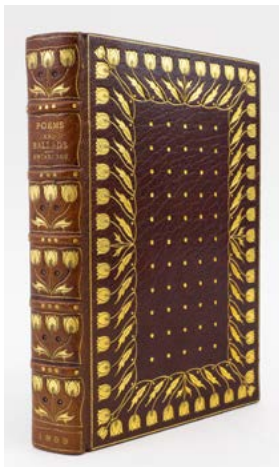




This is a lovely engraved edition of Gray's revered poem, beautifully bound by two Designer Bookbinders. It was prepared by engraver Arthur N. MacDonald (1866-1940) for Boston's Bibliophile Society, which issued 72 finely printed works for its members between 1901 and 1939. The charming pastoral scenes that illustrate the work were etched by Massachusetts artist William Harry Warren Bicknell (1860-1947), known for his landscapes. The special binding was a collaboration of two past presidents of Designer Bookbinders. James Brockman (b. 1946) apprenticed as a finisher at Blackwell's, studied with Ivor Robinson, and served as assistant to Sydney M. Cockerell at Cambridge from 1968-73. Three years later, he opened his own bindery in Oxford, which continues to produce notable work. He has also served as president of the Society of Bookbinders. Vellum doublures that continue the cover design were not infrequently a

feature of Brockman bindings from the late 1970s. Angela James studied at the Glasgow School of Art from 1965 to 1970, concentrating on textile design with bookbinding as her subsidiary subject. On leaving school, she went to work at Sydney Cockerell's bindery, where she was confined to traditional "woman's work" of sewing and headbanding. Wishing to pursue production of fine bindings, she accepted Brockman's invitation to join him in establishing a new bindery. She worked there for four years, before leaving in 1979 to start her own workshop. She has published two books on her craft, "The Art of Binding Books" (1991) and "The Handmade Book" (2000). (ST17129-022)

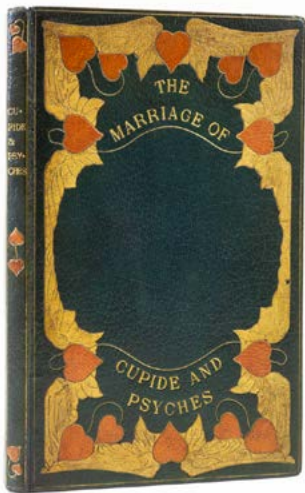
70 (BINDINGS - BUMPUS). SWINBURNE, ALGERNON CHARLES. POEMS AND BALLADS. (London: Chatto & Windus, 1899) 187 x 120 mm. (7 1/2 x 4 3/4"). ix, [1] (blank), 338, [2] pp. "A New Edition." VERY PRETTY DARK BROWN MOROCCO, GILT IN AN ARTS & CRAFTS DESIGN, FOR BUMPUS (stamp-signed on front turn-in) BY RIVIERE & SON, front cover with frame of graceful long-stemmed tulips enclosing a field with 11 rows of five gilt dots, raised bands accented with five gilt dots, spine panels with spray of three tulips, anular dots between the blooms, gilt titling, turn-ins framed by multiple gilt rules, corners with three tulips and double



rows of dots, all edges gilt, with delicate scalloped gauffering. In a later brown cloth slipcase. Front pastedown with bookplate of Gwendolen Bourke engraved by C. W. Sherborn. ♦Spine evenly sunned to hazel brown, one corner lightly bumped, occasional minor foxing, but A FINE COPY, clean, fresh, and bright, in a gleaming binding with few signs of wear. **\$2,500**

Handsomely bound in the innovative Art & Crafts style for Oxford Street booksellers John and Edward Bumpus, this is a new printing of the Swinburne poems first issued in 1866 and described by DNB as "a dazzling collection . . . learned and cosmopolitan in outlook . . . [that] established Swinburne as not only the leading new poet of the day but an international icon for progressive thinkers." DNB notes that Victorian society was

shocked by poems that "espoused republicanism, fulminated against priests and kings, rejected the theology and consolations of Christianity, and celebrated decadent romantic and sexual feelings," but the works found a more enthusiastic audience among fans of the Aesthetic Movement in the late 19th century. Swinburne (1837-1909) was considered a leading light of that school, along with Oscar Wilde and Dante Gabriel Rossetti. Our former owner, Gwendolen Bourke (1870-1967), had direct links with this group: together with her husband Algernon, she was immortalized—if gently caricatured—in Wilde's greatest play, "The Importance of Being Earnest." Founded in 1838, the Bumpus firm long enjoyed a reputation as purveyors of fine and beautiful bindings without ever operating a bindery. Instead, they outsourced the work to the best binders of the day, including Morrell, Sangorski & Sutcliffe, and Riviere & Son. Based on the design and the tools employed, our binding can be attributed to Riviere (for more on which, see item #99, below). The frame of undulating tulips is modern and fresh, quite unlike traditional English bindings. (ST16995)



71 (BINDINGS - BUMPUS). (VALE PRESS). APULEIUS, LUCIUS. THE EXCELLENT NARRATION OF THE MARRIAGE OF CUPIDE AND PSYCHES. (London: Hacon & Ricketts [The Vale Press], 1897) 225 x 140 mm. (9 1/8 x 5 5/8"). 57, [1] pp. Translated by William Adlington. ONE OF 210 COPIES on paper (and two on vellum). CHARMING DARK BLUE-GREEN MOROCCO BY BUMPUS (stamp-signed on verso of front free endpaper), upper cover framed by winged hearts inlaid in pink and ivory morocco, two additional heart inlays at corners, linked by a curving gilt rule, gilt titling to central panel, lower cover with pair of inlaid pink hearts linked by a curving gilt fillet at head and foot, smooth spine with inlaid pairs of small hearts at head, middle, and foot, gilt lettering, turn-ins with frame of linked gilt hearts, inlaid pink morocco hearts at corners, ivory watered silk doublures and endleaves, top edge gilt, other edges untrimmed (quarter-inch divot on lower board neatly repaired). With 10-line white-vine initial printed in red, six tondo wood engravings in the text, Vale Press device on final page, all by Charles Ricketts. Printed in red and black. Front flyleaf with ink initials "G

L-J." Ricketts, p. xxii. ♦Leather a little soiled and with slight variation in color, corners a bit worn, tiny chip to one inlay on upper cover, otherwise fine—the contents entirely clean, fresh, and bright, and the inventive binding quite appealing despite its imperfections. **\$3,500**

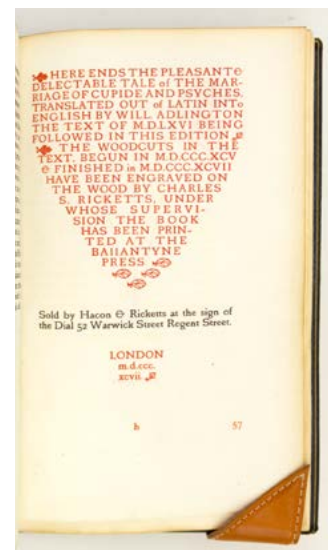
With text from the 1566 first English translation, this handsome Vale Press printing of the tempestuous romance between the son of Venus and a mortal beauty comes in a binding decorated with the wings and hearts that are emblematic of the god of Love. The story is excerpted from the second-century Roman novel "The Golden Ass" by the orator Lucius Apuleius, and was rendered into English by William Adlington during the "golden age" of Tudor translations.



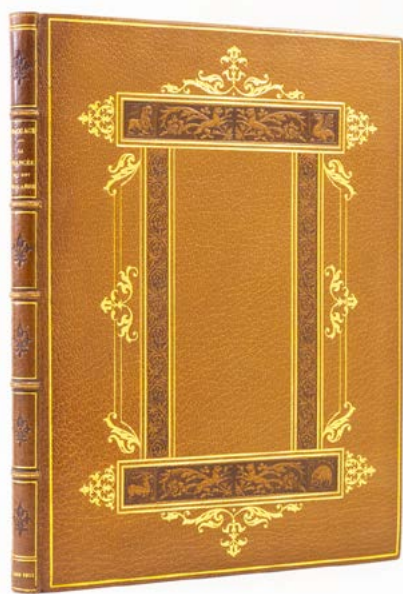


The plot here prefigures "Beauty and the Beast"—but the Beast turns out to be Cupid, whom Psyche (i.e., Soul) must win by accomplishing impossible tasks, helped by friendly animals. Adlington has in general eschewed the ornateness of Apuleius' diction, converting it into a fine piece of Elizabethan English. The Vale books, which Cave says were "far truer to the spirit of fifteenth-century printing than Kelmscott work," included nearly 50 titles (one of which was a 39-volume edition of Shakespeare) issued during the eight-year life of the press, and both the impressive output and the press' considerable artistic success can be attributed to the fact that Ricketts was in control of every facet of the operation. According to Tomkinson, "Although the actual printing was done on the premises of the Ballantyne Press, the Vale books were built entirely on Mr. Ricketts' design under his personal supervision on a press set apart for his sole use; the founts, decorations, illustrations (including the engraving on the wood), watermarks, and pagination were all the work of Mr. Ricketts, and it is doubtful

if, in the history of printing, books have been made which reflect the invention and work of one man more explicitly than do the Vale books." (For another work by the press, see item #108, below.) Ricketts must have been especially fond of "Cupid and Psyche," as he printed the Latin version in 1901. The binding design here shows the influence of the Art Nouveau, and its overt romanticism is most appropriate for the contents. (ST16994)



72 (BINDINGS - CHAMBOLLE-DURU). BOCCACE [BOCCACCIO, GIOVANNI]. LA FIANCÉE DU ROY DE GARBE. (Paris: H. Floury, 1903) 265 x 198 mm. (10 1/2 x 7 3/4"). 55, [3] (blank) pp. Translated from the Italian by Anthoine Le Maçon. No. 7 OF 12 COPIES printed on Imperial Japan vellum with an extra suite of illustrations in black and white on China paper, and AN ORIGINAL WATERCOLOR BY LÉON LEBÈGUE, not reproduced in the book. HANDSOME HONEY-BROWN CRUSHED MOROCCO BY CHAMBOLLE-DURU (stamp-signed on front turn-in), covers with gilt fillet border, central panel framed by onlaid and modelled panels in dark brown and caramel-colored morocco, blind-stamped with heraldic animals (lion, griffin, dragon, stag, boar) and cresting floral roll, raised bands, spine compartments with gilt fillet frame, blind-stamped fleuron centerpiece, gilt lettering, turn-ins with gilt cresting floral roll, marbled endpapers, top edge gilt. Original pictorial wrappers bound in. Preserved in the original matching morocco-trimmed chamois-lined marbled board slipcase. Text within decorative borders, 41 decorative initials, 23 VIGNETTES IN THE TEXT, AND SEVEN FULL-PAGE ILLUSTRATIONS BY LÉON LEBÈGUE, ALL COLORED BY HAND. With an extra suite of all illustrations printed in black & white on chine and WITH AN ORIGINAL WATERCOLOR SIGNED BY LEBÈGUE. Ray, pp. 375-76. ♦Spine evenly darkened to medium brown, but AN ESPECIALLY PLEASING COPY, the text clean and fresh, the hand coloring delicate, and the binding lustrous and unworn. \$3,500

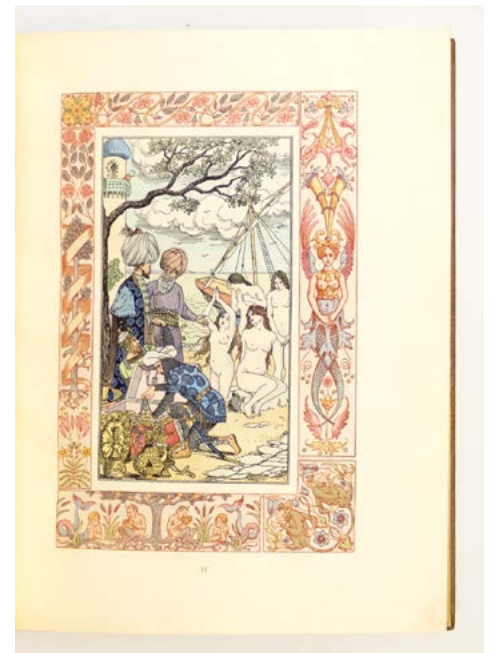


This strictly limited, beautifully illustrated, and elegantly bound version of a scandalous tale from Boccaccio's "Decameron" is a fine—and affordable—example of the books from the Belle Epoque, which Ray deems "one of the supreme periods of French book illustration." According to Ray, "there is warrant for calling the quarter of a century before the [Great] War the golden age of bibliophiles," resulting in "the creation, in unprecedented abundance, of sumptuous copies of luxurious books." The rivalry among collectors to possess a unique copy of one of these spurred some enthusiasts to commission the illustrator to embellish their books in some way, perhaps by adding an original watercolor, as here. This improved copy would then be sent to one of the leading Parisian workshops to be bound. Ray considers that "the most tangible evidence of the fervor with which collectors of the period regarded their books



was their willingness to commission fine bindings for them." In the present case, the bibliophile chose a firm renowned for its classical bindings. A rough contemporary of, and certainly the equal in technique to, binders like Trautz, Marius Michel père, Lortic, and Cuzin, the elder Chambolle served his apprenticeship under Hippolyte Duru and later formed a partnership with him. Chambolle's son continued the business when his father retired in 1898, and in "Modern Bookbindings," Sarah Prideaux says of her contemporary, "Chambolle most worthily continues the traditions associated with the name of his father. As an interpreter of the past, he has a place apart and almost untouched by

the main revolutionary movement that has penetrated nearly every atelier in Paris, and modified, if not overturned, its inherited traditions. To him are confided the classics of former times, which he clothes in the styles appropriate to them, keeping to a simplicity of ornamentation which reveals great taste and feeling for composition." As was the case with a number of luxury Belle Epoque productions, the tale here has an exotic setting that allows the illustrator an opportunity to incorporate intricate "Oriental" designs and a broad palette of colors. "The Fiancée of the King of Algarve" is Alatiel, a sultan's daughter whose journey to meet her future husband is interrupted by erotic adventures with nine men; finally, she makes her way back to her father and sets off again in the guise of a virgin bride to be united with her intended. The charming color plates by Art Nouveau illustrator and poster artist Léon Lebègue (1863-1944) are notable for their lovely colors, ornate patterns, and fairy-tale quality—though decidedly a fairy tale for adults. For the decorative frames that enclose the text, Lebègue has drawn inspiration from the border decorations in Medieval Books of Hours, combining ornate flora and fauna with monsters and hybrid creatures. This motif is echoed in the frames Chambolle-Duru created on the covers of the book, with floral vines, Medieval creatures, and gilt embellishment. (ST16996)

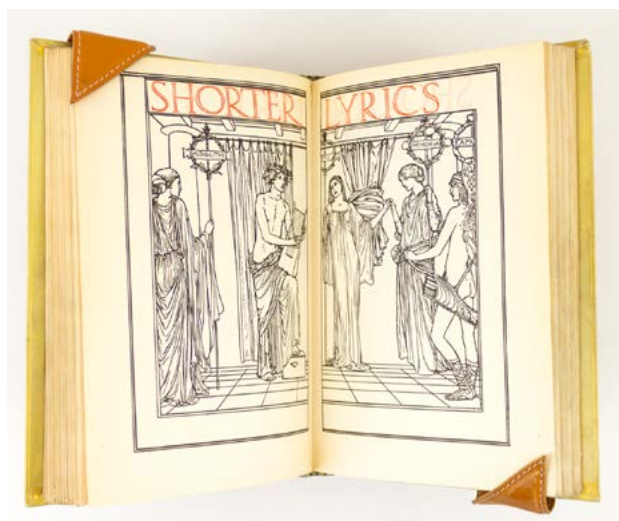
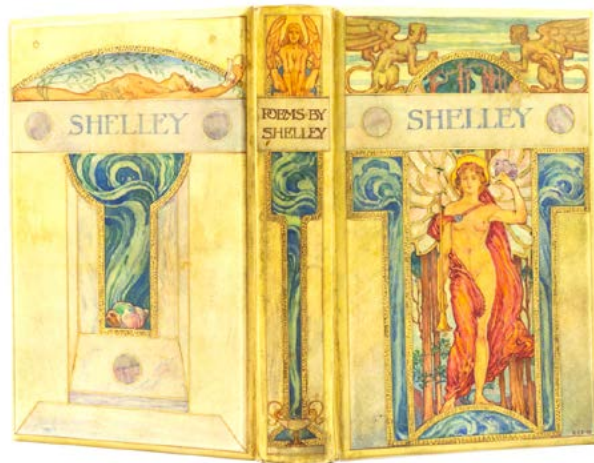


An Especially Colorful and Emotional Chivers Binding, Apparently a Grand Prize Winner at the St. Louis World's Fair

73 (BINDINGS - CHIVERS). SHELLEY, PERCY BYSSHE. POEMS. (London: [Printed at the Chiswick Press for] George Bell and Sons, 1902) 222 x 143 mm. (8 3/4 x 5 1/2"). 2 p.l., xxii, [ii], 333, [1] pp., [1] leaf. No. 24 OF 125 COPIES on Japanese vellum. IN A DRAMATIC VELLUCENT BINDING BY CEDRIC CHIVERS (signed on rear turn-in), DESIGNED BY HERBERT GRANVILLE FELL (initialed and dated "[19]02" at foot of upper board), transparent vellum over bevelled boards, front cover with large gilt-framed panel featuring a red-caped and bare-breasted angel holding a trumpet, the feathers of her magnificent mother-of-pearl wings outlined in gilt, a forest in the background and swirling blue sea or clouds on the sides, above the angel a panel with the author's name between two mother-of-pearl circles, a



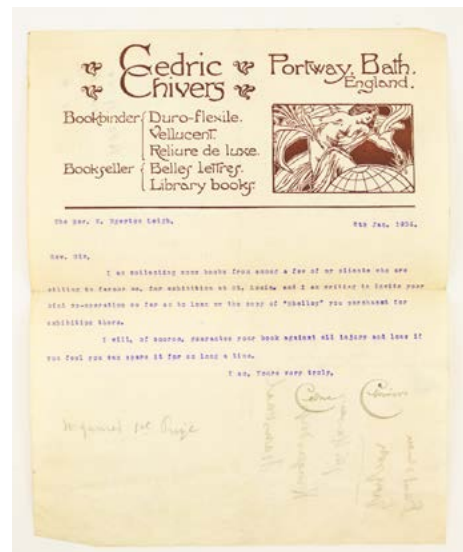
sphinx perched atop either end of this panel; rear cover with marbled and gilt keyhole design through which we glimpse a conch shell and swirling sea, a lettered panel (with mother-of-pearl circles and the name "Shelley" repeated) above this and surmounted by an arched compartment in which a nude youth reclines beneath a leafy branch, clutching a scroll of paper; flat spine with lettered panel topped by a sphinx, a gilt-framed keyhole revealing swirling blue smoke or water, a small mother-of-pearl kylix at the foot of the design, gilt-ruled turn-ins, yellow marbled endpapers, top edge gilt and gaufered. Original illustrated paper wrappers bound in. With numerous head- and tailpiece vignettes and 27 full-page illustrations (including frontispiece), all by Robert Anning Bell. Front pastedown with ink ownership inscription of N. Egerton Leigh, dated 1902 and with handwritten note of later owner recording purchase at Blackwell's, Oxford, in 1930; front free endpaper with tipped-on color illustration labelled "The Sensitive Plant, p. 57"; verso of front free endpaper with bookplate of Charles Walker Andrews; front flyleaf with tipped-on bookseller's description on recto and portrait of Shelley on verso; laid in at front A SIGNED TYPEWRITTEN 1904 LETTER FROM CHIVERS TO LEIGH asking to borrow this volume for the St. Louis Exhibition, with pencilled notation, "He gained first prize." ♦ A touch of soiling to joints and edges, otherwise A VERY FINE COPY, clean, fresh, and bright internally, the binding very well preserved and without the splaying that afflicts so many vellucent bindings. \$8,500



◆ A touch of soiling to joints and edges, otherwise A VERY FINE COPY, clean, fresh, and bright internally, the binding very well preserved and without the splaying that afflicts so many vellucent bindings. \$8,500

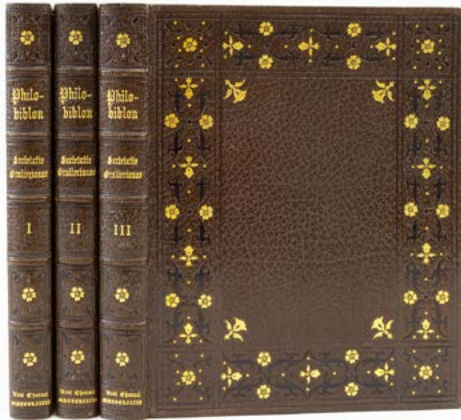
This is a memorable and award-winning example of the distinctive work of Cedric Chivers (1853-1929), who established binding premises in his native Bath after an inspiring visit to the Paris Exhibition of 1878. A short time later, after hearing a lecture by Cyril Davenport on the 18th century painted vellum bindings of Edwards of Halifax, he began producing his own work in this tradition, a creation he called the

"vellucent binding." The innovative part of these bindings was achieved by placing transparent vellum over painted pieces of paper, a process that Prideaux says achieves the effect of enriched enamel. The painted design was often accented, as here, by mother-of-pearl inlays. In addition to collaborating with Chivers on binding designs, Herbert Granville Fell (1872-1951) was a prolific illustrator of books and periodicals, and a respected art journalist. The influence of Burne-Jones is evident in his work, as our binding attests. Illustrator Robert Anning Bell (1863-1933) was also a stained glass artist, and Houfe suggests that his work in that medium may be responsible for his illustrations' two-dimensional quality and resemblance to woodcuts; Houfe also notes the influence of Crane in the "rather long and angular figures without shading contained in decorative borders," as seen here. This was a significant binding in the Chiver's oeuvre, as the letter laid in here reveals. Dated 8 January 1904 and addressed to Rev. Egerton Leigh, it requests the loan of this book for the Exhibition at the World's Fair in St. Louis, which would run from April to December of that year. The good reverend complied, and noted that Chivers was awarded a gold medal at the fair for this volume. It is easy to see why the binding was honored: while Chivers bindings appear with some frequency on the market, this one has more color, more imagery, and more emotion than we



have ever seen in the design of a vellucent octavo volume. Everything from the angel's forceful red cloak to the evocative swirling smoke to the elegant mother-of-pearl inlays to the subtle suggestion of marble in the undecorated spaces makes this a memorable work of the binder's art. (ST17129-023)

Two Books in Lovely, Perfectly Preserved Club Bindery Morocco



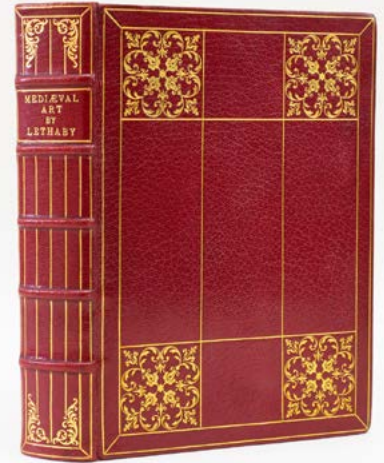
74 (BINDINGS - CLUB BINDERY). DE BURY, RICHARD. PHILOBIBLON. (New York: Printed for the Grolier Club, 1889) 190 x 150 mm. (7 1/2 x 5 7/8"). **Three volumes.** Translated and with an introduction and notes by Andrew Fleming West. **ONE OF 297 COPIES** on paper (and three on vellum). **ATTRACTIVE BROWN CRUSHED MOROCCO** BY R. W. SMITH AND FRANK MANSELL (stamp-signed on front doublure), covers with frame tooled in blind and accented with gilt flowers and small dots, raised bands, spine compartments with blind-tooled frames and central gilt flower, gilt titling, **DARK BLUE MOROCCO DOUBLURES** with the gilt emblem of the Grolier Club at center, floral cornerpieces, monogram of "T V W" at foot, marbled free endpapers, all edges gilt. In the original (just slightly worn) morocco-lipped slipcases. Decorative woodcut headpieces, tailpieces, and initials, some of them historiated, the initials in the first volume in gold, frontispiece and two plates in volume III. Printed in red and black in Latin (black letter type) and English (roman type). ♦A SUPERB SET with no signs of use. **\$4,500**

This paean to books, collecting, libraries, and learning was printed for the first society of bibliophiles in America, and was bound by the bindery formed to provide club members with bindings as fine as those available from craftsmen in England and France. In 1895, Grolier members, along with Edwin Holden and other wealthy collectors, established the Club Bindery in order to attract European craftsmen to provide, close to home, fine quality binding work rivalling what was available abroad. The Club Bindery was in operation until 1909,

with Robert Hoe being its most influential manager and client. It provided bindings that tended to be traditional in style—though frequently with elaborate decoration—and that lived up to its patrons' expectations in terms of excellence. The first members of the staff of the Club Bindery were the Englishmen R. W. Smith and Frank Mansell, who have signed the present bindings. They were subsequently joined by a number of French binders, chief among them being Leon Maillard, who had worked previously for Cuzin, Gruel, and Marius-Michel. Named for his birthplace of Bury St. Edmunds, Richard de Bury (1281-1345) was a devoted patron of learning and an ardent bibliophile. As Bishop of Durham during the last 13 years of his life, he rescued many classical manuscripts that would otherwise have been lost, and his household included collators, scribes, illuminators, and binders. He is best remembered for the present work, first printed in 1473. The Grolier Club printing is "edited from the best manuscripts" in an effort to retrieve the original text, found by the editor to be "hopelessly corrupted" in the printed Latin versions and the translations based upon them. (ST17129-038)

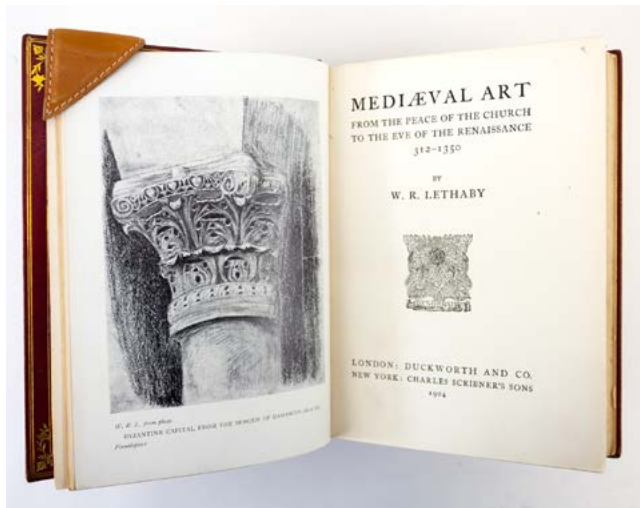


75 (BINDINGS - CLUB BINDERY). LETHABY, W. R. MEDIAEVAL ART, FROM THE PEACE OF THE CHURCH TO THE EVE OF THE RENAISSANCE 312-1350. (London: Duckworth and Co., 1904) 195 x 133 mm. (7 3/4 x 5 1/2"). xviii, 315 pp. FIRST EDITION. ELEGANT CRIMSON CRUSHED MOROCCO, GILT, BY THE CLUB BINDERY (stamp-signed on front turn-in), covers with mitered fillet border enclosing a central panel ruled into nine compartments, the four corner sections tooled with an elaborate fleuron design, raised bands, spine with mitered frame enclosing five vertical parallel fillets rising through five panels, the panels at head and foot with volute corner embellishment, one panel with gilt lettering, turn-ins with gilt fillet border and floral sprays at corners, marbled endpapers, top edge gilt (neat older repair to head of front joint). With 124 figures in the text and 66 plates with black & white photographic reproductions of Medieval art. Front pastedown with armorial bookplate of William Fitz-Simon; front flyleaf with ink signature of Ursula J. Morgan, dated 1906. ♦A breath of rubbing to extremities, but A VERY FINE COPY, clean, fresh, and bright internally, in a gleaming binding. \$5,500

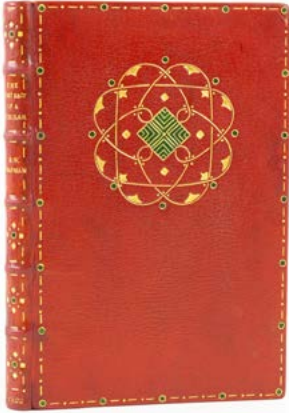


This attractively illustrated art history was bound in an appropriately gothic design by the premier hand-binding in the U.S.—as one might expect for a book from the library of J. P. Morgan's niece. (For more on the Club Bindery, see previous item.) In the words of the Oxford Companion of the Decorative Arts, the text here was written by a man who

"affected the whole direction of twentieth-century European design education." William Richard Lethaby (1857-1931) was an architect who became involved in the Society to Preserve Ancient Buildings and in the Arts & Crafts Movement. He was the first director of the Central School of Arts & Crafts and one of the founders of the Art Workers Guild. DNB notes, "Lethaby was a reformer whose beliefs in the moral significance of art were expressed in the surge of books, articles, and lectures that continued for five decades, amounting to the most impressive body of sustained design polemic since John Ruskin." Former owner Ursula Juliet Morgan (1873-1916) must have shared her uncle's interest in Medieval art and in fine bindings. J. Pierpont Morgan was evidently fond of his niece, and escorted her down the aisle at her 1908 wedding to William Fitz-Simon (1867-1920), rector of St. Mary's Episcopal Church in Tuxedo, New York. (ST16998)



76 (BINDINGS - D[OUGLAS]. C[OCKERELL]. & SON). CHAPMAN, R. W. THE PORTRAIT OF A SCHOLAR AND OTHER ESSAYS WRITTEN IN MACEDONIA 1916-1918. (London: Humphrey Milford for Oxford University Press, 1922) 190 x 123 mm. (7 1/2 x 5"). 148 pp. Second Impression. FINE RED MOROCCO, GILT AND INLAID, BY DOUGLAS COCKERELL & SON (stamp-signed "D. C. & Son 1934" on rear turn-in), covers framed by gilt dots and dashes interspersed with inlaid green morocco dots, upper cover with medallion centerpiece of interlacing gilt fillets forming an eight-petalled flower with gilt-tooled green morocco lozenge at center, the compartments formed by the fillets accented with geometrical gilt tools, raised bands, spine compartments framed by dots and dashes, a central inlaid green morocco dot in four compartments surrounded by a lozenge of small tools, gilt lettering in two compartments, turn-ins with gilt rules enclosing dots and dashes, distinctive Cockerell marbled papers in red, tan, and black, all edges gilt. With two facsimile reproductions of title pages. Front pastedown with bookplates of Geo. A. Zabriskie and Stuart B. Schimmel; front free endpaper



with evidence of bookplate removal; p. 23 with pencilled annotation. ♦Spine a little sunned, small, faint water stain near fore edge of front board, a couple of tiny spots to rear board, otherwise fine, the text clean and fresh, the binding well preserved. \$1,500

This is an appealing example of the craftsmanship of Cockerell father and son. One of the most influential binders to emerge from the Arts & Crafts Movement, Douglas Cockerell (1870-1945) was generally considered to be the leading binder of his day. Through his work, his teaching, and his publications, he probably exerted "more influence on bookbinding practice and design than any one man has had before." (DNB) An apprentice for Cobden-Sanderson when the latter began his Doves Bindery in 1894, Cockerell set up his own workshop in 1897; this was merged with the W. H. Smith bindery from 1905 to 1915. After the Great War, Cockerell struck out again on his own, taking his son Sydney (1906-87), called "Sandy," into the business in 1924. One of Sandy's contributions to the

craft was his innovation in paper marbling. According to DNB, "In the 1920s his experiments on marbling paper for bindings soon led to its regular production by his workshop. This continued until his death, principally in the hands of William Chapman. The necessary combs to create the repeatable and distinctive (yet always subtly different) patterns were made in the workshop." The text here is a series of essays by literary scholar and publisher Robert William Chapman (1881-1960), written when he was serving with the Royal Garrison Artillery at Salonika during World War I. Included here are "Proper Names in Poetry," "Old Books and Modern Reprints," "The Decay of Syntax," and "The Textual Criticism of English Classics," the latter proclaiming, "To restore, and maintain in its integrity the text of our great writers is a pious duty." The author took this duty quite seriously, both in his work as publisher at the Oxford University Press and in his writings. This volume was formerly in the libraries of two distinguished bibliophiles, both members of the Grolier Club. A business executive who served as president of the New York Historical Society, George Albert Zabriskie (1868-1954) was a serious book collector with a special interest in fine bindings; he wrote on biblioegy, studied the craft of bookbinding, and produced excellent bindings himself. A passionate collector known for reading and enjoying the books he amassed, Stuart B. Schimmel (1925-2013) also took pleasure in sharing his treasures with others, organizing exhibitions from his collection for the Grolier Club and for other New York organizations. (ST17129-028)



*Strictly Limited for Roxburghe Members Only,
In a Sydney Cockerell Binding of Unusually Modern Design*

77 (BINDINGS - SYDNEY M. COCKERELL). (ROXBURGHE CLUB). JAMES, MONTAGUE RHODES and C. H. ST JOHN HORNBY. THE APOCALYPSE IN LATIN AND FRENCH (BODLEIAN MS. DOUCE 180). (Oxford: Printed for presentation to the members of the Roxburghe Club [by F. Hall, Oxford University Press], 1922) 312 x 212 mm. (12 3/8 x 8 1/2"). [xii], 46 pp., [1 leaf], followed by plates. Described by Montague Rhodes James. Presented to the Roxburghe Club by Charles Harry St. John Hornby. ONE OF APPROXIMATELY 40 COPIES for club members only. EXCELLENT OLIVE GREEN CRUSHED MOROCCO BY SYDNEY COCKERELL (stamp-signed in blind "19 SC 79" on rear pastedown), covers with octagonal design composed of 90 gilt or black stamped triangles, raised bands, gilt lettering, blind-ruled turn-ins, marbled endpapers, all edges gilt. In the original velvet-lined tan buckram drop-back box, matching olive green morocco label on its back. Facsimile frontispiece, and 97 numbered pages of facsimile plates from the Bodleian manuscript, two with color miniatures. Printed in red and black. Verso of front free endpaper with bookplate of Stuart B. Schimmel; Grolier Club invitation to Cockerell lecture on "Repairing of Books" laid in at front. ♦About half of the black triangles with (intentionally?) mottled coloring,





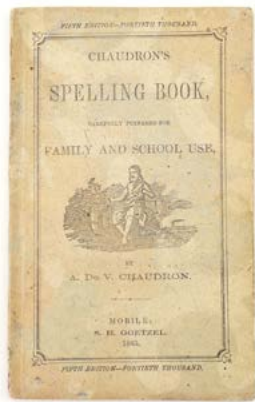
a couple of minute marginal rust spots, but A VERY FINE COPY, near-pristine internally, in an unworn binding. \$7,500

This facsimile of a 13th century manuscript in the collection of the Bodleian library was produced for the world's oldest society of bibliophiles at the suggestion of member C. H. St John Hornby, and was handsomely bound a half century after publication by the grandson of Hornby's fellow club member, former Kelmscott Press secretary Sydney Carlyle Cockerell. Son of the legendary Douglas Cockerell, our binder Sydney Morris "Sandy" Cockerell (1906-87) trained and worked with his father, and took over the

Cockerell bindery on Douglas' death in 1945. According to DNB, "Adept with his hands, Cockerell was also of a highly practical turn of mind. Many of his tools he made himself, and the hydraulic ram (adapted from an aeroplane's wing flaps), with which he impressed gold leaf into his bindings, gave any visitor immediate notice of his ingenuity. Like his father, Cockerell insisted on the best materials appropriate to their purpose, paying special attention to leathers (especially goatskins) and to papers with a neutral pH value, and of the right weight and fibre structure." As discussed in the previous item, Cockerell made innovations in the marbling of paper; his workshop produced the marbled paper for the present volume in hues that match and complement that of its morocco exterior. A skilled conservator as well as a talented binder, Cockerell trained British librarians to preserve the nation's treasures. DNB notes that his book, "The Repairing of Books (1958), was "offered as a further means of closing the gap between the librarian or collector and the craftsman." It was on this subject that Cockerell addressed the Grolier Club, according to the inlaid invitation. Founded in 1812, the Roxburghe Club is, according to its website, "the oldest and most distinguished society devoted to printing unpublished documents and reprinting rare printed texts, among them unknown or neglected works of English literature and history. The list of publications now runs to almost three hundred volumes that range from medieval manuscripts in facsimile and important works in Early and Middle English, to more modern texts, unpublished Jacobite documents, the correspondence of Garrick and the Countess Spencer, and Disraeli's letters." Ideas for books are presented to the club by one of its 40 members, and are produced to the highest standards, often employing innovative techniques for reproducing facsimiles. The present work was the inspiration of Ashendene Press founder St John Hornby, a member from 1911-46. The manuscript of the Revelation of St. John reproduced was bequeathed to the Bodleian Library by Francis Douce in 1834. The text describing the manuscript for this edition is the work of medievalist Montague Rhodes James (1862-1936), provost of Eton College. Former owner Stuart B. Schimmel (see previous item) was a member of the Grolier Club for 52 years, serving as a councilor and chairing committees on Audit, Public Exhibitions, Special Functions, and Finance from 1972-86. In this capacity, he must have helped to arrange for Cockerell's lecture to the club. (ST17129-018)

***A Confederate Spelling Primer Prepared with a Southern Perspective,
Bound Here, as Issued, in Wallpaper as a Reflection of Wartime Shortages***

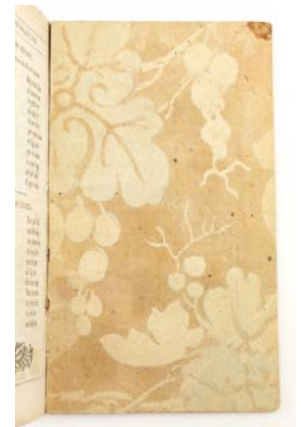
78 (BINDINGS - CONFEDERATE WALLPAPER). (CONFEDERATE IMPRINTS). CHAUDRON, ADELAIDE DE VENDEL. CHAUDRON'S SPELLING BOOK, CAREFULLY PREPARED FOR FAMILY AND SCHOOL USE. (Mobile, Alabama: S. H. Goetzel, 1865) 172 x 105 mm. (6 7/8 x 4 1/4"). 48 pp. Fifth Edition. BOUND IN PUBLISHER'S LAMINATED WALLPAPER (one side with a floral pattern, the other showing grape clusters), stab-sewn and adhered at spine, titling (with allegorical vignette) printed on front cover. With woodcut



cover vignette repeated on title page, two full-page woodcuts (one of a manually-operated Adams-style printing press, the other of a three-masted sailing ship flying the American flag, and numerous small woodcuts illustrating the letters of the alphabet or vocabulary words. Parrish & Willingham 7686; Sabin 12287. See also Ryalls, "For Dixie children: Teaching students what it meant to be Confederate Americans through their textbooks" (2013 Master's Thesis, James Madison University). ♦ Trivial soiling to covers, leaves a little browned at edges due to wartime paper quality, occasional tiny rust spots or mild offsetting in the text bed, but A REMARKABLY FINE EXAMPLE of a fragile item, with virtually no signs of use. \$2,500

Advertised as "the first genuine Southern speller," this little textbook has a uniquely Southern binding: repurposed wallpaper, fabricated by publisher S. H. Goetzel in response to shortages caused by the Civil War. An Austrian immigrant who settled in Mobile

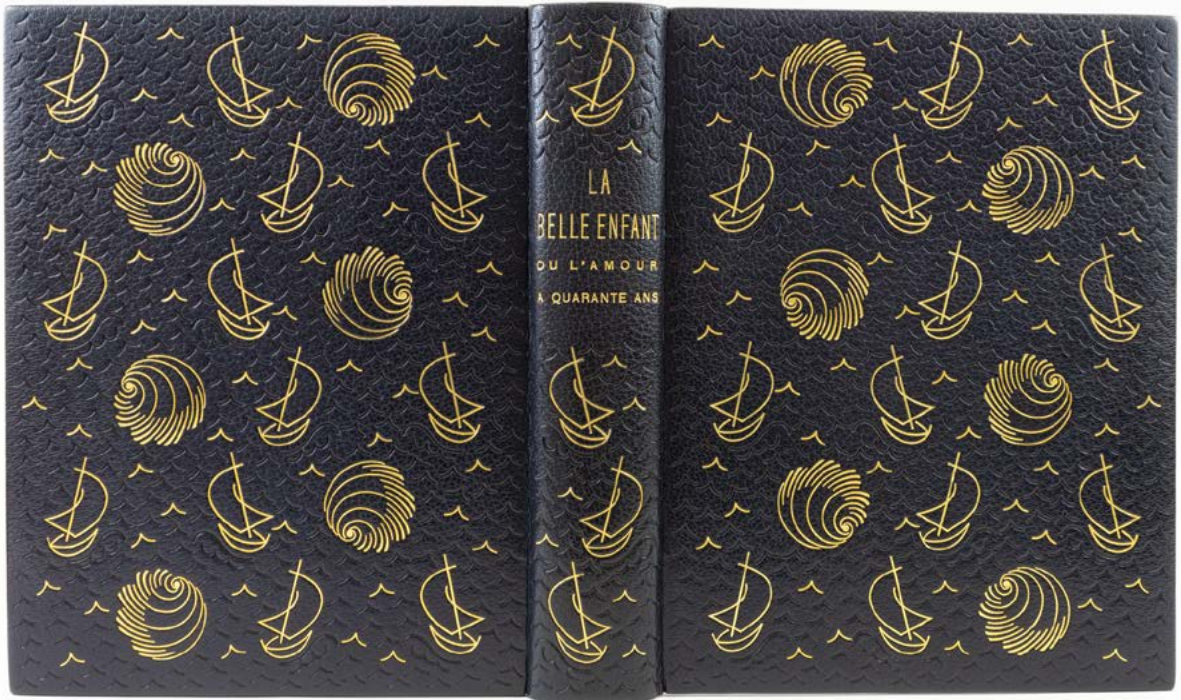
during the 1850s boom years, Goetzel (1812-66) was a bookseller and stationer as well as a publisher; wallpaper was among the goods he sold. The wartime economy and conditions were not conducive to home renovations and decoration, so wallpaper was languishing on his shelves. Goetzel found that the back side of the wallpaper took printing well, so he began laminating sheets of wallpaper together, decorative sides facing, to create a heavy stock he could use to bind his publications. Alabama collector John Sledge notes that "Goetzel himself, though scoring high marks for innovation, was embarrassed to have to resort to such means." Associated exclusively with the Goetzel firm, wallpaper bindings are now highly collectible. During his 11 years as a publisher (1854-65), Goetzel managed to produce 28 titles, a number of them by our author, Adelaide de Vendel Chaudron (1817-98), with whom he shared a passion for creating uniform school textbooks for children of the Confederate States written by Southern authors from a Southern perspective. Most textbooks at the time were published in New York and written by Northern authors who, in Goetzel's opinion, often presented the South in an unflattering light. The well-educated, multi-lingual daughter of French emigrés, Chaudron produced a series of reading primers and spelling books for Goetzel, texts that Sabin notes were intended to "inculcate strong Southern sentiments." Ryalls observes that



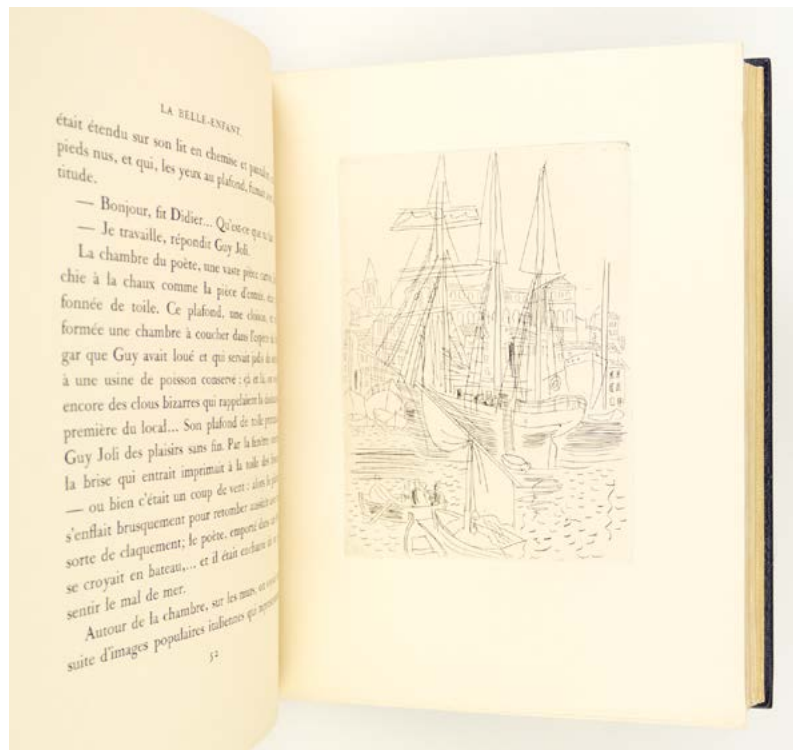
in the present speller, Chaudron "made explicit the comparison of slaves as human chattel. In her pictorial alphabet, she represented the letter 'N' with a 'Negro,' complete with a hobo sack on his shoulder. This was interspersed with letters represented by horse, dog, cow, lamb, pig, stag, and watch. In the South, the Negro could easily be grouped with common objects found in the homes of these southern schoolchildren and not seem out of place, because students knew the placement of slaves as property." Chaudron's spelling books were bestsellers in their day—our fifth edition notes it is the "fortieth thousand"—but they are infrequently encountered today, no doubt due to their ephemeral nature and intended audience, as well as the turbulent times of their publication. Only half a dozen copies have appeared at auction in the past 45 years. As Mobile historian Caldwell Delaney noted in 2010, "All of the Goetzel publications are now scarce, and some of them are a great rarity." (ST17100)

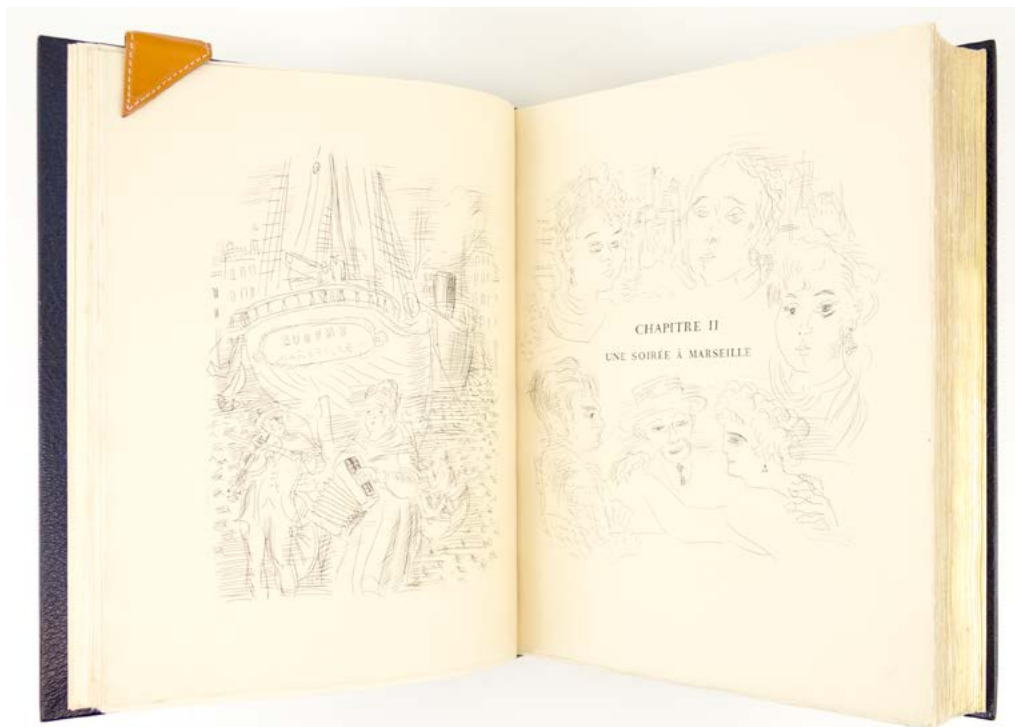
*The Deluxe Edition of one of Dufy's Best Illustrated Books,
In a Memorably Playful Binding by George Cretté*

79 (BINDINGS - CRETTE). DUFY, RAOUL, Illustrator. MONTFORT, EUGÈNE. LA BELLE-ENFANT OU L'AMOUR À QUARANTE ANS. (Paris: Ambroise Vollard, 1930) 330 x 250 mm. (13 x 10"). 2 p.l., 249, [1] pp., [6] leaves. No. 22 OF 30 COPIES on japon ancien and with an extra suite of plates on Montval paper, from a total edition of 340. PLAYFUL DARK BLUE CRUSHED MOROCCO TOOLED IN GILT AND BLIND BY GEORGES CRETTE (stamp-signed in gilt on front turn-in), covers and spine with all-over design inspired by the book illustrations, consisting of blind-tooled waves, some touched with gilt, scattered gilt breakers and small sail boats, smooth spine with gilt lettering, gilt-ruled turn-ins, navy blue watered silk endleaves, all edges gilt, original



paper wrapper illustrated by Dufy bound in. Housed in the original matching morocco-trimmed chemise lined with kidskin and its morocco-lipped slipcase. WITH 94 ETCHINGS BY DUFY, including a pictorial wrapper, 16 plates, 24 full-page illustrations, 15 full borders, and an illustrated table for the binder, along with numerous vignettes. With an additional complete suite of the illustrations on bright Montval paper, many signed in the etching "R D" or "Raoul Dufy." The Artist and the Book in France, pp. 59, 331; From Manet to Hockney 85. ♦A couple of faint marginal smudges (from printing press) otherwise a superb copy—clean, fresh, and bright internally—in an immaculate binding. \$9,500



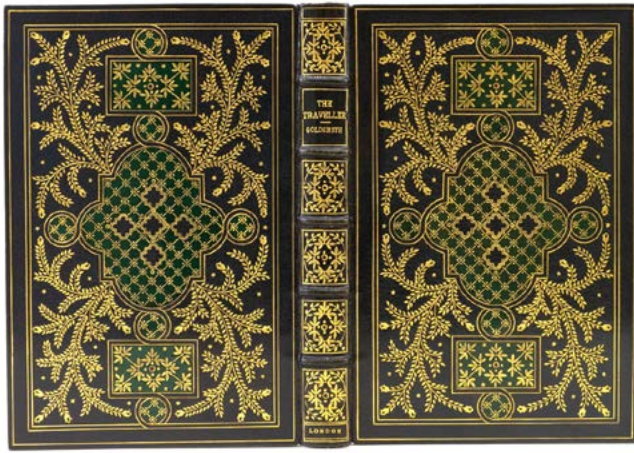


This is the splendid deluxe edition of one of Dufy's most formidable ventures into book illustration, in a binding directly inspired by the artwork. "The Step-child, or Love at Forty" by naturist writer Eugène Montfort (1877-1936) is set in Marseilles, and Dufy's kinetic etchings convey the atmosphere of that bustling port city. According to "The Artist & the Book in France," these etchings "have an exquisite sketchy quality . . . informed by a characteristic wit and detachment. The subject is essentially Marseilles, its harbour, markets and seaport life, which Dufy took great trouble to study at first-hand,

travelling back there hundreds of miles when he felt impelled to re-draw one of his compositions for the book which did not satisfy him." Dufy (1877-1953) began his career as a painter in the Fauves ("wild beasts") movement, noted for its bright, bold colors, and he combined this exuberance with the structural quality of Cubism to forge his own distinctive style. According to Britannica, he excelled in creating "scenes of recreation and spectacle, including horse races, regattas, parades, and concerts," often set along the French Riviera. Marseilles is a grittier setting than Nice, and these black & white etchings are effective in conveying that quality, while still retaining the sense of movement and energy that characterizes Dufy's paintings. Georges Cretté (1893-1969) was an inspired choice as a binder for this work. He was the foremost gilder for Marius-Michel, and took over the master's workshop in 1925, gradually moving away from his predecessor's floral Art Nouveau style to his own geometric designs built around compositions of fillets. According to Duncan & De Bartha, "his virtuosity as a gilder . . . earned him the sobriquet, 'maître des filets.' . . . By 1930, he was well established as a modern binder with classical roots," whose designs were "crisp and in harmony with the text, composed of repeating symmetrical punched decoration, such as overlapping circles, letters, and angled or parallel lines." Here, his expert gilding recreates the sailboats and waves from the opening decoration for Chapter 15, a motif that manages to be both modern and whimsical. It is particularly fortunate that the inner and outer beauties of this volume have been so perfectly preserved. (ST16990)

In Dazzling Donnelley Morocco

80 (BINDINGS - DONNELLEY). GOLDSMITH, OLIVER. THE TRAVELLER. A POEM. (London: David Bogue, [1856]) 217 x 150 mm. (8 1/2 x 5 3/4"). 2 p.l., 39, [1] pp. First Edition with these Illustrations. STRIKING DARK GREEN MOROCCO, VERY INTRICATELY GILT AND ONLAID, BY DONNELLEY OF CHICAGO (stamp-signed in gilt on front turn-in), covers with a fanfare-inspired design composed of a lobed centerpiece of onlaid emerald green morocco, diapered and dotted in gilt, containing five smaller cut-out lobed shapes outlined in gilt, the dark green of the boards showing through, left and right lobes of the centerpiece connected to a small emerald green circular onlay diapered and dotted in gilt, top and bottom lobes connected to a similar onlaid circle, followed by a green square onlay decorated with gilt leaves and a small central inlaid red dot, then another onlaid circle connecting to the double-rule border, exuberant sprays of small gilt leaves emanating from the centerpiece and filling the corners, raised bands, spine compartments with large fleuron composed of leaf tools emanating from a central gilt circle, EMERALD GREEN MOROCCO DOUBLURES within a dark green frame with plain and decorative gilt rules, gilt leaves at corner, central panel decorated with gilt leaves and inlaid red dots forming geometric shapes, navy blue watered silk endleaves, all edges gilt. With the original cloth covers and spine bound in at end. With 30 steel-etched illustrations by Birket Foster. Printed on thick card stock,

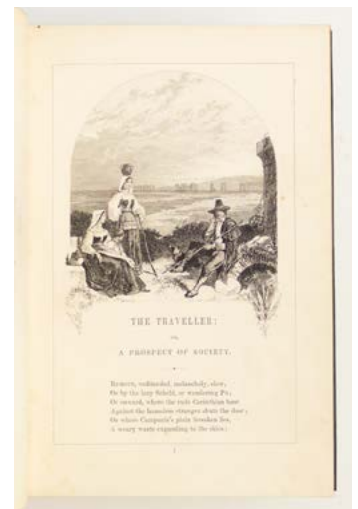


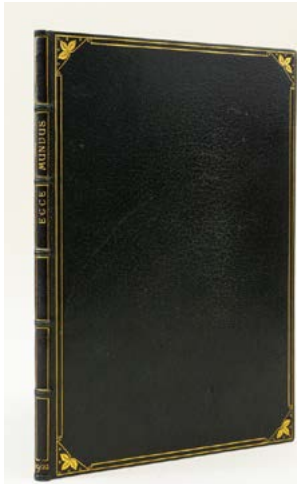
most illustrations with a thick paper guard (or two) preceding it. ♦A very shallow (hardly noticeable) chip to head of spine, mild scattered foxing and occasional small stains to leaves, one leaf with a crease down the center, light offsetting from illustrations in two instances (the rest protected by guards); with some very minor defects, but an extremely attractive copy, the very elaborately decorated luxury binding in nearly fine condition. **\$4,000**

This illustrated version of Goldsmith's chief poetic work was bound by one of the leading hand binderies in America, probably during the period when it was headed by the great Alfred de Sauty. Based in Chicago, the RR Donnelley printing company was a pioneer in promoting fine craftsmanship in American book production, particularly from the time Thomas E. Donnelley (1867-1955) became company president in 1899 on the death of his father, founder Richard Robert Donnelley. A talented salesman and visionary leader, Thomas instituted a printing apprenticeship program based on one run by French printer Imprimerie Chaix, and in 1921 he established a hand bindery, recruiting Alfred de Sauty (for more on whom see item #100, below) from the Central School of Arts and Crafts in London to run it. Though hand binding was not a money-making endeavor for the firm, the "Extra Bindery," as it was known, set an example for the rest of the company as well as for the industry in general of the importance of fine craftsmanship done in a traditional manner. According to the "Printing for the Modern Age" exhibit produced by the RR Donnelley Archive at the University of Chicago Library, "De Sauty immediately set the standard for American bookbinding when he hired three European-trained bookbinders, William



Anson, Basil Cronk, and Leonard Mounteney. As was the European tradition, hand-binding at RR Donnelley was a team effort. The head of the bindery generally established the design and specified the materials. From there, a book passed through the hands of several staff members, each responsible for a particular aspect of the process; sewing, backing, tooling, and finishing." The tasteful design, fine materials, and quality workmanship of our binding are typical of the work done under de Sauty's supervision. He trained a number of fine binders, including his successor, Harold Tribolet, before his retirement in 1935. First published in 1764, "The Traveller" examines the varying ways in which European cultures seek happiness and the excesses resulting from each approach, all in heroic couplets. Goldsmith's champion Samuel Johnson said that this was the best poem written since Pope, but this compliment may be tainted by self-interest, since, according to Boswell, Johnson wrote at least a small part of the poem, including eight of the concluding 10 lines. Illustrator Myles Birket Foster (1825-99) was an excellent choice for this work, as he was an enthusiastic traveller noted for his landscapes. The scenes here range from imposing cliffs to cozy taverns, and in keeping with the text display charming examples of happiness (a lakeside party with dancing) and touching moments of sorrow (a despairing artist weeping in his garret). The deluxe binding here may also be counted a source of joy and pleasure. (ST17020a)





81 (BINDINGS - DOVES BINDERY). COBDEN-SANDERSON, T. J. *ECCE MUNDUS: INDUSTRIAL IDEALS AND THE BOOK BEAUTIFUL*. (Hammersmith: Hammersmith Publishing Society, 1902) 210 x 142 mm. (8 3/8 x 5 5/8"). [20] leaves (the last blank). FIRST EDITION. FINE DARK GREEN CRUSHED MOROCCO BY THE DOVES BINDERY (stamp-signed and dated "19 C-S 04" on rear turn-in), covers with double gilt fillet frame, cornerpieces with rose leaves and tiny circlets, raised bands, spine in gilt-ruled compartments, gilt vertical titling, turn-ins ruled with four gilt fillets, rose leaf spray at corners. Front pastedown with bookplate of Ernst Beckman; front flyleaf inscribed in ink: "For Mr. and Mrs. Beckman / June 1911." Tidcombe 582. ♦A couple of small scratches (neatly refurbished) on front cover, trivial offsetting to free endpapers from turn-ins, but a very fine copy—clean, fresh, and bright internally, in a binding showing almost no wear. **\$3,500**

Cobden-Sanderson's two essays on dedication to craft and the book beautiful are offered here in a binding by the author's celebrated Doves Bindery. In "The Industrial

Ideal," Cobden-Sanderson articulates the Arts & Crafts Movement's plea for a return to craftsmanship and for the dignity and integrity of the laborer, while in "The Book Beautiful," he expresses his dream of creating a thing of beauty through typeface and printing alone, something he and Emery Walker succeeded in doing with books from the Doves Press. Cobden-Sanderson (1840-1922) was a binder before he was a printer, having been encouraged by Jane Morris to take up that craft. He opened the Doves Bindery (named for a nearby pub) on 20 March 1893, and from that day forward no longer bound books with his own hands; however, he was responsible for all of the designs used by the Doves Bindery, right up to his death at age 82. The staff to whom he entrusted the execution of these designs included Charles Wilkinson, forwarder; Charles McLeish, finisher; Bessie Hooley, sewer; and Douglas Cockerell, apprentice. The present example of their work is in every way typical of the bindery's handsome designs, highest quality materials, and consummate workmanship. It is similar to the design Tidcombe numbers 582, also on a copy of this work. No. 582 has rose leaf and circlet tooling to the spine, but in both cases, "the covers are tooled with a small corner design of rose leaves." (ST16997)

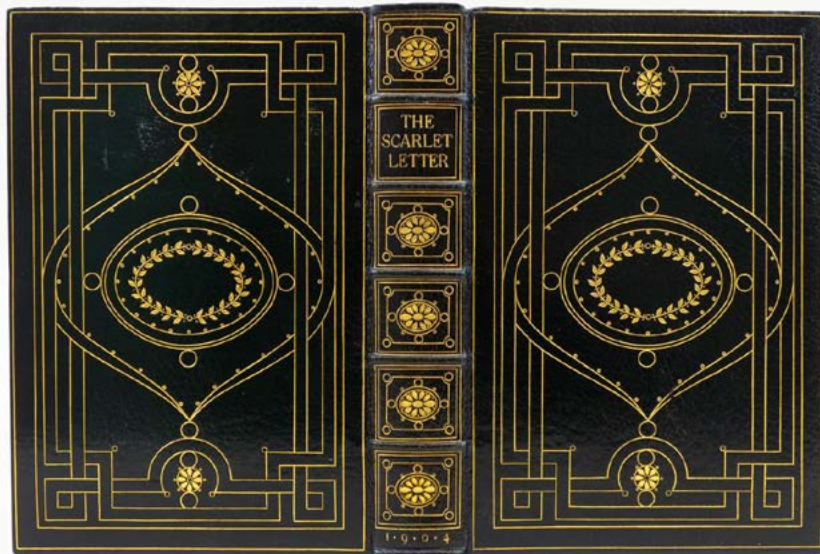


An Unusually Large Doves Binding on a Bibliophile's Copy

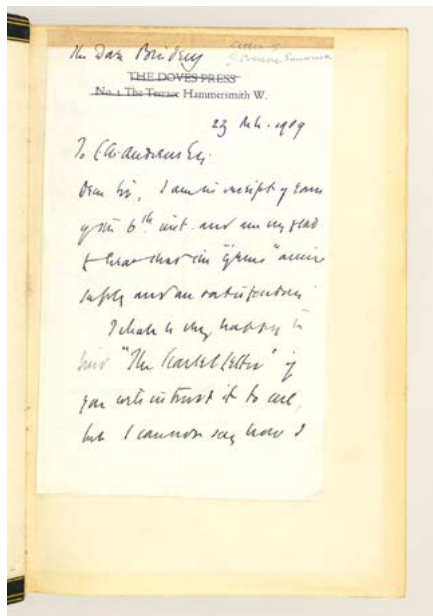


82 (BINDINGS - DOVES BINDERY). HAWTHORNE, NATHANIEL. *THE SCARLET LETTER*. (New York: Privately printed, 1904) 262 x 172 mm. (10 1/4 x 6 3/4"). 4 p.l., 333, [1] pp. ONE OF 125 COPIES on "Japanese Imperial Paper" (and one on vellum). HANDSOME DARK GREEN CRUSHED MOROCCO, GILT, BY THE DOVES BINDERY (stamp-signed with "19 C-S 10" on rear turn-in), covers with interlocking strapwork frame of gilt fillets, inner strap at head and foot of frame with a lobed compartment containing three circles in a vertical row, the center one containing an eight-petalled flower, sides of the frame with attenuating straps extending into the central panel to form a large ogival compartment, at its center an oval laurel wreath within a three-fillet frame, a small circle above, below, and on either side of the oval, raised bands, spine compartments with double fillet border, central panel with circlets at corners, oval medallion containing a 10-petalled flower at center, accented with small and large circlets around its frame, gilt lettering, turn-ins with French fillet border, all edges gilt. With 15 engraved plates by A. Robaudi and C. Graham, the plates in two states (black & white and hand colored). Original

tissue guards with gilt and red captions. Title page printed in red and black. Front pastedown with engraved bookplate of Charles Walker Andrews; front free endpaper WITH AN AUTOGRAPH LETTER, SIGNED, FROM T. J. COBDEN-SANDERSON to Andrews tipped on. Frazer Clark A-16.38. For the binding: Tidcombe 756. ♦ Joints and extremities lightly rubbed (but well masked with dye), short, narrow indentation to front board (only perceptible from certain angles), small patch of residue from leather preservative to rear board, a touch of browning just to edge of leaves, otherwise a fine copy, quite clean and fresh internally, in a lustrous binding with glistening gilt. \$7,800



This elegant binding is characteristic of the work of the Doves Bindery, established in 1893 by T. J. Cobden-Sanderson, the most famous figure in the history of English bookbinding. Characteristic, that is, in every way but its unusual size. Cobden-Sanderson (1840-1922) did not produce many bindings with his own hands, but he did nothing short of change the entire course of bookbinding in England. Tidcombe's detailed and exhaustive catalogue lists just 167 examples of bindings produced by him, all of them executed between July of 1884 and March of 1893. Through this small corpus of work, Cobden-Sanderson "rejuvenated English binding" with his theories of design "and set it on a new course of development." (Morgan Library Exhibition catalogue) When his health prevented him from binding with his own hands, he established the Doves Bindery (for more on which, see previous item). Tidcombe records that the pattern for the present binding bears Cobden-Sanderson's note of the customer, color, and price (£15). The client was bibliophile Charles W. Andrews (1861-1946), a Syracuse, New York, lawyer and a member of the Grolier Club from 1920-38. An immortal early American classic, "The Scarlet Letter" (1850) probes the nature of sin, guilt, repentance, and salvation. Set in Boston in the early years of the Massachusetts Colony, the story tells of the scarlet "A" (standing for "adultery") embroidered on the dress of Hester Prynne, and the secret "A" searing the heart of her child's father, the seemingly saintly Reverend Dimmesdale. Ours is a turn-of-the-century deluxe edition, very much in the French manner, limited to only 125 copies, printed on fine Japanese paper, with plates in multiple states—just the sort of thing a bibliophile like Andrews would acquire and ship to England for binding by the best in the business. In the tipped-on letter, dated 1909, Cobden-Sanderson says he is glad the copy of "The Germ" he bound and sent to Andrews arrived safely, and he asks Andrews for a suggested limit on the cost of the work to be done to the present "Scarlet Letter" volume, indicating that he will tailor the amount of his decoration so as not to exceed his client's desired level of expenditure. (Tidcombe records three copies of "The Germ" in Doves bindings, but she does not provide the provenance information necessary to connect Andrews with any particular binding.) (ST17129-048)



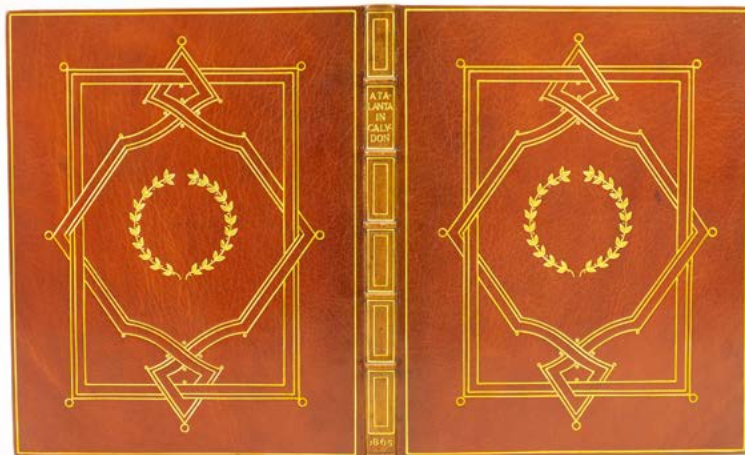
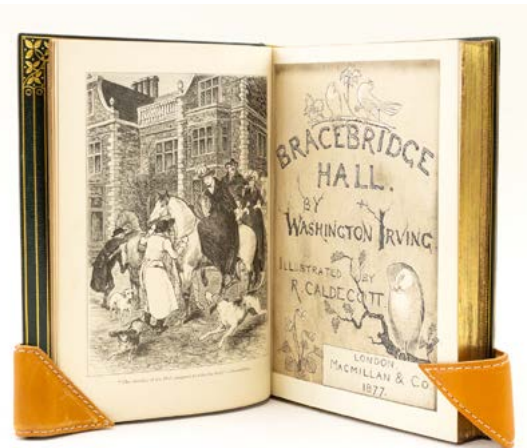
In Glittering Condition

83 (BINDINGS - DOVES BINDERY). IRVING, WASHINGTON. BRACEBRIDGE HALL. (London: Macmillan & Co., 1877) 181 x 127 mm. (7 1/8 x 5"). xiv, 284, 4 pp. (ads). First Edition with these Illustrations. EXTREMELY FINE DARK GREEN CRUSHED MOROCCO, HANDSOMELY GILT, BY THE DOVES



BINDERY (stamp-signed and dated 1905 on rear turn-in), covers with double gilt fillet border and Tudor rose cornerpieces set among leafy sprays and circlets, raised bands, spine compartments heavily gilt with central Tudor rose framed by trefoil cornerpieces and accented with small tools, gilt turn-ins, all edges gilt and with stippled gaufering. With 116 illustrations by Randolph Caldecott, including frontispiece, title page, and five full-page plates. Front pastedown with engraved bookplate of William F. Gable (see below). Tidcombe 379 (for the binding). ♦Edges of free endpaper at front and back with the usual (but here rather pronounced) offsetting from turn-ins, otherwise A MAGNIFICENT COPY, the text with virtually no signs of use and THE BEAUTIFUL BINDING ABSOLUTELY FLAWLESS. \$9,500

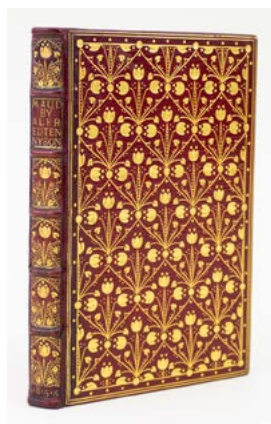
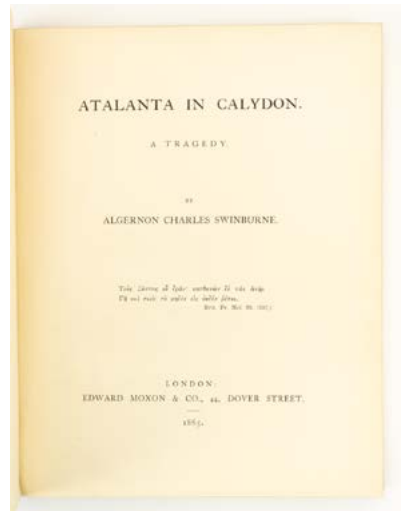
Offered here in a time capsule copy, his edition of the tale of a wedding at the English country home of Squire Bracebridge (a popular character from Irving's "Geoffrey Crayon's Sketch Book") is embellished with the charming drawings of Randolph Caldecott (1846-86), who first achieved commercial success with this work and its companion volume, "Old Christmas" (1875). According to the DNB, "these volumes were early examples of 'gift books,' publications made to a higher standard of printing, decoration, binding, and tooling than was the commercial norm. They were bought for family libraries by members of the increasingly affluent and numerous middle and upper classes in Britain, and kept for display as much as for reading." One can find (even if not easily) Doves bindings that are more magnificent than the present one, but our volume stands out nevertheless, particularly since its glittering, as-new condition both showcases the high level of workmanship and reflects the high quality of materials that have gone into its production. Even though Doves bindings have been almost universally prized by their owners as handsome and precious objects (and thus carefully preserved), it is increasingly difficult to find them in mint condition, as seen here. And it is worth noting that the color of the present binding (and the two preceding items) is uncommon: dark green seems to have been chosen for less than five percent of Doves bindings (russet was far and away the most popular color, followed by dark blue and then red or olive). A prosperous merchant who succeeded without the help of inherited wealth or connections, William F. Gable (1856-1921) was a gentlemanly collector from Altoona, Pennsylvania, with eclectic tastes, but Dickinson says that he especially "favored association books, autographed manuscripts, and letters from important literary and historical figures." His very large collection of English and American literature was dispersed mostly in eight major sales between 1923 and 1925. (ST17129-029)



84 (BINDINGS - DOVES BINDERY). SWINBURNE, ALGERNON CHARLES. ATALANTA IN CALYDON, A TRAGEDY. (London: E. Moxon & Co., 1865) 216 x 178 mm. (8 1/2 x 7"). 6 p.l., [xi]-xii, 111 pp. FIRST EDITION. VERY FINE RUSSET CRUSHED MOROCCO BY THE DOVES BINDERY (signed and dated 1914 on rear turn-in), covers with simple gilt fillet border and a large central three-line rectangular panel enclosing an oval formed by two leafy sprays, the rectangle entwined with a three-line strapwork lozenge that twists to overlap itself near the top and bottom, raised bands, spine gilt in compartments with concentric

line panels, gilt ruled turn-ins, all edges gilt and with stippled gaufering. In a fleece-lined matching cloth slipcase with morocco lip. Front pastedown with engraved armorial bookplate of the Apley Library. For the binding: Tidcombe 778. ♦INTERNALLY AND EXTERNALLY IN ESPECIALLY FINE CONDITION, the leaves fresh and clean, with ample margins, and the binding very bright and unworn. \$7,000

Adorning the first printing of Swinburne's drama based on the Greek myth of Atalanta killing the wild boar of Calydon, the present volume is one of only a few done by the Doves Bindery after 1909 that is not a product of the Doves Press. It seems to be identical to Tidcombe 770, a binding done for the Doves Press "Julius Caesar" and given a full-page picture (on p. 403) in her bibliography of the Doves Bindery (for more on which, see item #81). The present example of their work is in every way typical of the bindery's handsome designs, highest quality materials, and consummate workmanship. (ST17129-025)



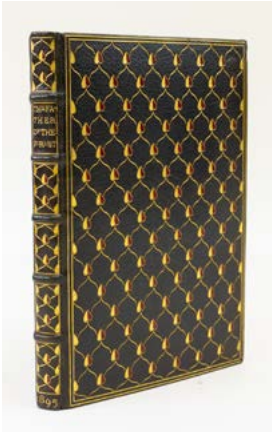
85 (BINDINGS - DOVES BINDERY). TENNYSON, ALFRED, LORD. MAUD, AND OTHER POEMS. (London: Edward Moxon, 1855) 172 x 108 mm. (6 3/4 x 4 1/4"). 4 p.l., 154 pp. FIRST EDITION. ANIMATED CRIMSON STRAIGHT-GRAIN MOROCCO, VERY ELABORATELY GILT, BY THE DOVES BINDERY (signed "18 C-S 99" on rear turn-in), boards with an intricate all-over lozenge pattern, each intersection with a large dot, each lozenge featuring three tulips on thin stems and small heart-shaped leaves; raised bands, spine attractively gilt in compartments featuring a tulip rising on a stem at center, the tulip ornament enclosed by a stippled field, each compartment with six small ivy leaves (four of them in the stippled field, the other two flanking the tulip), wide turn-ins simply ruled and with tulip and foliate cornerpieces, all edges gilt and gaufered with a dotted fillet, rebacked with very great skill by Courtland Benson, reusing the original backstrip. In a fine dark red silk clamshell box, maroon paper label on back. Front pastedown with the morocco bookplate of "Blairhame" and the engraved

bookplate of M. C. D. Borden (see below). Thomson 25; Tinker 2080; Hayward 248; Ashley Library VII, 118-19; Lowndes IV, 2604. For the binding: Tidcombe 305. ♦Upper corners a little bumped, spine leather and gilt slightly darkened, inexpensive paper a shade less than bright (as, no doubt, with all copies), otherwise in fine condition, the covers of the lovely binding clean, bright, and unmarked, with glistening gilt. \$4,500

Beautifully bound by T. J. Cobden-Sanderson's Doves Bindery, this collection of the poet laureate's work includes not only the monodrama "Maud," but also Tennyson's "Ode on the Death of the Duke of Wellington," his very famous "Charge of the Light Brigade," and "The Daisy," which is a remembrance of travels in Italy. Tidcombe lists eight copies of "Maud" that are known to have been in Doves bindings, though our particular binding is not described. However, there is a very close parallel done for an 1855 "Maud," that one executed in 1897 using the same cover and spine designs as ours, but on green rather than red leather (see the life-size picture in Tidcombe's "The Doves Bindery" on page 235). Matthew Chaloner Durfee Borden (1842-1912) was an American connoisseur who made a fortune as a banker and textile manufacturer and who collected sumptuous bindings as well as finely printed and illustrated works. The bulk of his library was sold by the American Art Association Galleries in 838 lots on 17-18 February 1913. The bookplate "Blairhame" was used by Natalie K. (Mrs. J. Insley) Blair (1887-1952), the "Blairhame" referring to her magnificent Tudor-style home in Tuxedo Park, New York (now a school). In addition to collecting books, Mrs. Blair bought historic furniture, much of which she gave to the Metropolitan Museum of New York. Her library featured 19th century English titles like the present item, and she chose books in the finest condition. (ST17129-017)

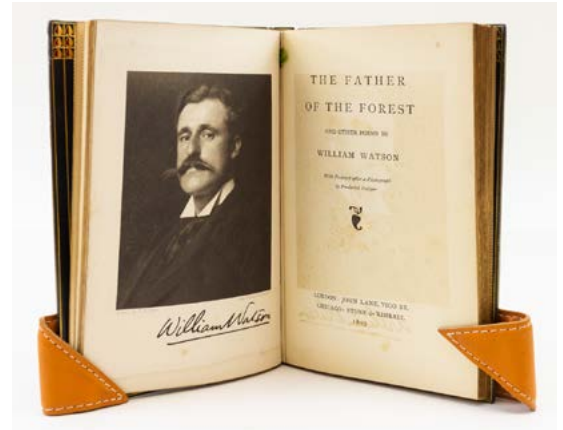


In an Unusual (Unique?) Diapered and Inlaid Doves Design



86 (BINDINGS - DOVES BINDERY). WATSON, WILLIAM. *THE FATHER OF THE FOREST AND OTHER POEMS*. (London: John Lane; Chicago: Stone and Kimball, 1895) 165 x 108 mm. (6 1/2 x 4 1/4"). viii, 71, [1] pp. EXCELLENT NAVY CRUSHED MOROCCO BY THE DOVES BINDERY (stamp-signed and dated 1897 on rear turn-in), COVERS WITH A DISTINCTIVE ALL-OVER DIAPERED FIELD OF HALF GILT, HALF INLAID RED MOROCCO INVERTED HEARTS connected by gilt ogival arches, raised bands, spine compartments with similar decoration, gilt titling, gilt-ruled turn-ins with three rows of the same inverted hearts at corners, marbled endpapers, all edges gilt and gaufered with two rows of tiny dots. Frontispiece portrait of William Watson after a photo by Frederick Hollyer. For the binding: Tidcombe 267. ♦ Small gouge to upper corner, tail of spine with a hint of rubbing, minor offsetting to title page from frontispiece, text very faintly browned and with isolated spots of trivial foxing, otherwise fine, the text generally clean and fresh, and the binding lustrous, with no significant wear. \$7,500

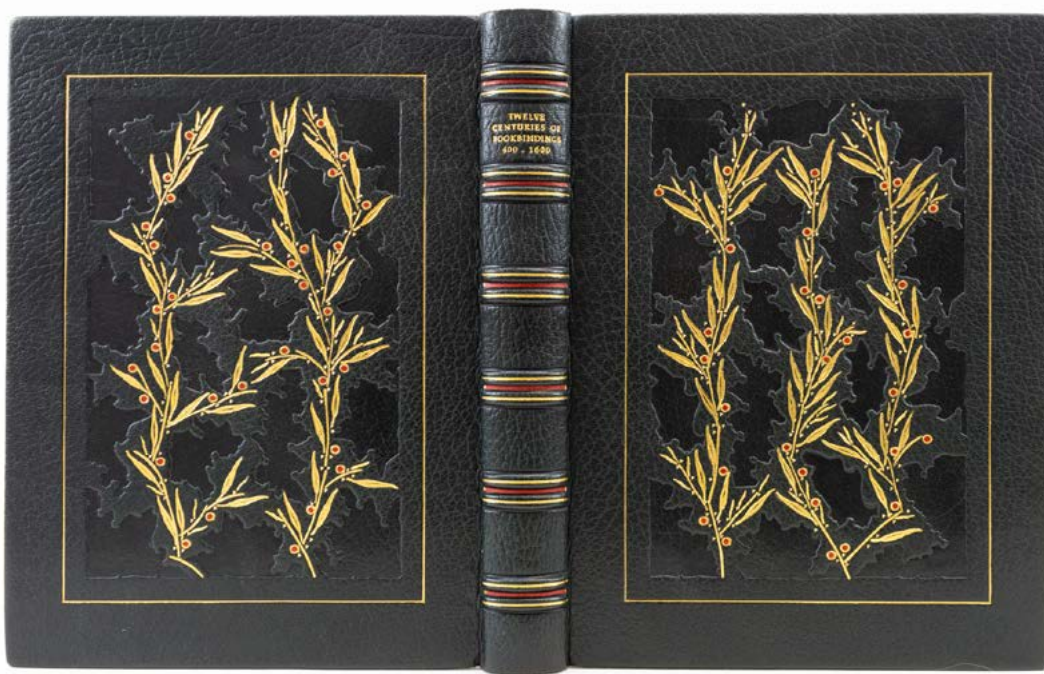
In the high quality of its materials and its impeccable workmanship, this graceful little binding is typical of work from the Doves Bindery, but the design is rather noticeably atypical. There is no stippling, strapwork, familiar Tudor rose tool, or profusion of vegetal sprays; instead, there is an understated mosaic-like pattern of gilt and inlays that intimates design features more Art Deco (or at least more modern) than 19th century in feel. While there are certainly other Doves bindings that feature a central diapered panel, we have not seen another volume where the entire board is covered with a connected series of inlaid ornaments like the left-ventricle-right-ventricle design featured here. Prolific and appreciated for his celebratory poetry, the traditional English poet William Watson (1858-1935) is known mainly for "The Prince's Quest, and Other Poems" (1880), verse composed under the influence of Keats and Tennyson. Britannica says that "by the distinction and clarity of his style and the dignity of his movement, . . . Watson stands in the true classical tradition of great English verse, in a generation rather given over to lawlessness and experiment." Partly because he was heedless about voicing unpopular political opinion, his work fell out of favor, and by the time of his death he had slipped into obscurity. Notwithstanding the date on the turn-in here, Tidcombe notes that our binding was special enough to be displayed at the Arts and Crafts Exhibition of 1896. (ST17129-003)



With the Feeling of Excavated Central Panels

87 (BINDINGS - FRITZ EBERHARDT). NEEDHAM, PAUL. *TWELVE CENTURIES OF BOOKBINDING 400-1600*. (New York: The Pierpont Morgan Library; London: Oxford University Press, 1979) 318 x 241 mm. (12 1/2 x 9 1/2"). xxvii, [i], 338 pp. IMAGINATIVE DARK GREEN MOROCCO, GILT, CARVED, AND INLAID, by Fritz Eberhardt (stamp-signed on rear turn-in), cover with large panel in an abstract sculpted design tooled with leafy gilt branches bearing inlaid red morocco berries; double raised bands flanked by gilt rules and with a thin strip of inlaid red morocco between each pair, leather joints, turquoise edges decorated with abstract gilt squiggles. In the original suede-lined gray clamshell box with black morocco back. With 104 full-page black & white photographic plates, seven full-page color photographic plates, and additional text illustrations. ♦ As new. \$7,500

Covering one of the most useful surveys of the history of binding, this is a distinctive example of the work of Fritz Eberhardt, the acclaimed bookbinder, letterer, and calligrapher who is considered one of the modern masters of the book arts. Born in present-day Poland, Eberhardt (1919-97) studied bookbinding from 1935-38 with Ignatz Wiemeler at the Leipzig Akademie für graphische Künste und Buchgewerbe, and later, when he developed an interest in lettering,

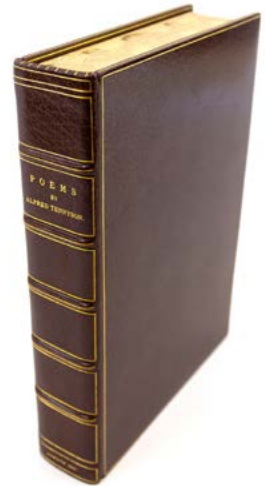


with Rudo Spemann. After an interruption because of financial constraints and World War II, he renewed his studies from 1948-49 at the Werkkunstschule, Offenbach, where his teachers included Karlgeorg Hoefer and the great typeface designer, Hermann Zapf. In 1950 he taught bookbinding at Bookholzberg, and in 1951 worked as a binder and gilder in a bindery at Linköping, Sweden. In 1954 he emigrated with his wife—also a bookbinder—to Philadelphia, and from 1956 until his death, the two worked in a bindery they established at Harleysville, Pennsylvania. His binding designs are considered among the finest produced in the 20th century. Of particular note with the present volume is the sculpted central panel on each cover, giving the effect that the binding has been unearthed at an archaeological site and the gilt work revealed after brushing away excess soil. This is a very appropriate design feature for the binding of a copy of this catalogue, which provides the broadest possible survey of bookbinding history, beginning with the fifth century. (ST17129-050)



*A Virtually Perfect Fazakerley Fore-Edge Volume
Featuring a Painting with Rich Paint and Dazzling Gilt*

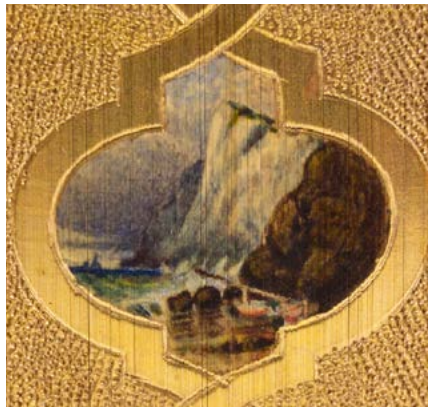
88 (BINDINGS - FAZAKERLEY). (FORE-EDGE PAINTINGS). TENNYSON, ALFRED, LORD. POEMS. (London: Edward Moxon, 1857) 212 x 142 mm. (8 1/2 x 5 3/4"). xiii, [3], 375, [1] pp. First Edition with these Illustrations. HANDSOME CHOCOLATE BROWN CRUSHED MOROCCO BY FAZAKERLEY OF LIVERPOOL (stamp-signed on front turn-in), covers with gilt fillet border, raised bands, spine compartments ruled in gilt, gilt lettering, wide inner dentelles with gilt strapwork frame, brown moiré silk doublures and endleaves, all edges gilt and elaborately gauffered, FORE-EDGE WITH A TRIPTYCH OF BEAUTIFUL PAINTINGS (one large, two small) based on illustrations of the poems "The Lady of Shalott," "The Lotos-Eaters," and "The Eagle's Crag." In the original (slightly scuffed and worn) black morocco pull-off case lined with calf and velvet. With frontispiece portrait of the poet and 54 wood-engraved vignettes after William Holman Hunt, Dante Gabriel Rossetti, John Everett Millais, and others. Printed on Japanese vellum. Ex-libris of Randall Moskovitz, M.D., laid in at front. Thomson XXVIII; Wise 20; Ashley Library VII, 114. For the illustrations: Ray 148, Plate LVI. For the binding: Weber, Annotated Dictionary, pp. 140-46. ♦AN OUTSTANDING COPY, the binding and text extraordinarily clean, and the text block edges dazzling. **\$17,500**



This splendid volume is a perfect example of a signature Fazakerley style: a flawlessly executed binding with ornately gilt and gauffered text-block edges, with a triptych of fore-edge paintings visible when the leaves are closed rather than fanned open, appearing here on a significant illustrated edition of poems by the best-loved English poet of the 19th century. Known to have apprenticed with John Sutton in Liverpool in 1813, binder Thomas Fazakerley established his own business in 1835 and worked until 1877, after which time his son John continued the firm. Their workshop did not produce bindings in great numbers, but its craftsmen established a durable reputation for fine quality work. Often, the delicate paintings on the glittering gold fore edges of their bindings were based on illustrations in the work, and that is the case here. The large central image is a fine recreation of William Holman Hunt's "Lady of Shalott," showing the accursed damsel in her tower, entwined in the threads she is doomed to weave, a round window showing "bold Sir Lancelot"—the sight of whom prompts the Lady's fatal venture from her tower—galloping by in shining armor. The smaller scenes—the Lotos-Eaters on their ship and a landscape depicting a high, chalky cliff by the sea—replicate illustrations by two Royal Academy painters, William Linton and Clarkson Frederick Stanfield. The faithful, detailed reproductions in miniature demonstrate the exceptional talent of the Fazakerley artist[s]. When Edward Moxon decided in 1855 to produce an illustrated edition of Tennyson's popular poems, he made a daring choice: in addition to work from established artists, he commissioned drawings from Dante Gabriel Rossetti and other members of the ground-breaking Pre-Raphaelite Brotherhood. Holman Hunt reported, "The greater proportion [of the book-buying public] were in favour of the work done by prominent artists of the old school, and their admirers were scandalised by the incorporation of designs by members of the Pre-Raphaelite Brotherhood." Ray notes that Moxon's "impartial division of illustrations among traditional and Pre-Raphaelite artists did not satisfy the book-buyers of the day," but it is responsible for the book's celebrity and its continued desirability to collectors. Thomson declares it "a fine example of the English school of wood engraving at its apex." Tennyson's poetry, especially that with an Arthurian theme, was a source of inspiration to many artists, and to the Pre-Raphaelites in particular. Described by DNB as "the most influential avant-garde group in the history of British art," the Pre-Raphaelite Brotherhood was formed in 1848 by the three painters whose works appear in this book: John Everett Millais (1829-96), William Holman Hunt (1827-1910), and Dante Gabriel Rossetti (1828-82). Jeff Weber describes another



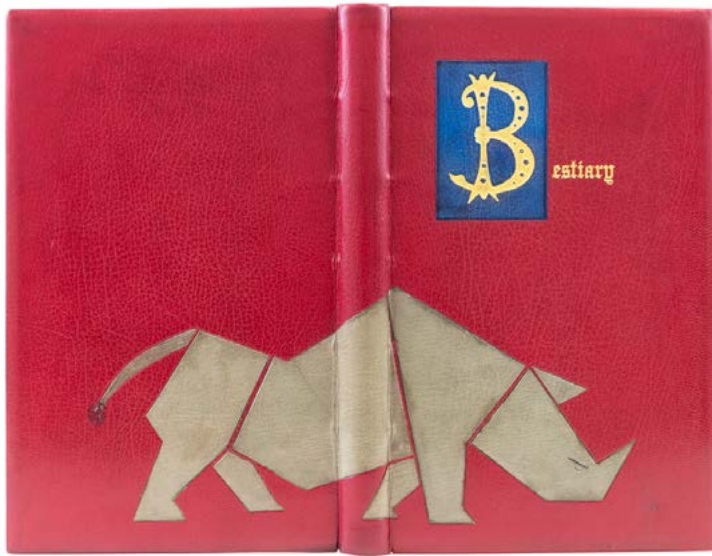
copy of this edition featuring "Fazakerley's superb triptych fore-edge decoration" with "three vignette scenes on the fore-edge, each based on text illustrations in the book" (FZ13, p. 144). He notes that "the condition of these bindings is often perfect" due to the protective cases with which they were provided. That is certainly the case here: the clever pull-off case has kept our binding in immaculate condition. (ST16992)



Please see our website for a selection of fore-edge paintings at a range of prices.

89 (BINDINGS - GATLEY). *BESTIARY. BEING AN ENGLISH VERSION OF THE BODLEIAN LIBRARY, OXFORD M. S. BODLEY 764 WITH ALL THE ORIGINAL MINIATURES REPRODUCED IN FACSIMILE.* (London: Folio Society, 1992) 278 x 170 mm. (11 x 6 3/4"). 205 pp. Translated and introduced by Richard Barber. WHIMSICAL RED CRUSHED MOROCCO BY D. GATLEY (stamp-signed in ink on rear pastedown), with an inlaid gray morocco rhinoceros wrapping around the covers and smooth spine, upper cover with inlaid blue morocco rectangle containing a large decorative initial "B" beginning the title in black-letter gilt, turn-ins with decorative gilt rolls, top edge gilt. In a felt-lined blue buckram clamshell box with paper title label on back. With 132 color reproductions of the manuscript illustrations, four of these full-page. ♦As new. **\$1,250**

This accessible edition of a Medieval bestiary, combining faithfully reproduced miniatures from a manuscript created in the second quarter of the 13th century with printed English text, comes in a binding that likewise combines ancient and modern, the decorative initial "B" and the black-letter title harkening back to the gothic, while the geometrically assembled rhino ambles in from the 20th century. Bestiaries like the 13th century manuscript translated here had a special place in the Medieval intellectual framework. As translator Richard Barber explains in the preface, "the object of the bestiary is not to document the natural world and to analyze it in order to understand its



workings" but to decode the message God was sending to mankind via his creation of the various beasts. "The Creator had made animals, birds and fishes, and had given them their natures or habits, so that the sinner could see the world of mankind reflected in the kingdom of nature and learn the way to redemption by the examples of different creatures. Each creature is therefore a kind of moral entity, bearing a message for the human reader." Dogs offer examples of loyalty and trust, bees show obedience and industry, and sheep represent the innocent, while bears, wolves,

and owls represent the devil. But not all predators are bad: Christ is symbolized not only by the lamb, but by the lion and the panther. Snakes, of course, are up to no good, with vipers acting as a warning against adultery. The illuminated bestiary was a peculiarly English phenomenon, enjoying a few decades of popularity in the 12th and 13th centuries before Books of Hours became the illuminated book of choice for the laity. We have been unable to uncover any information about binder D. Gatley, but he clearly combined imagination and technical expertise with a sly sense of humor. (ST17034c)



**Bound by a Talented Royal Naval Officer and
Owned by Francis Palgrave, the "Golden Treasury" Editor**



**90 (BINDINGS - CHARLES ELSDEN GLADSTONE).
RUSKIN, JOHN. SESAME AND LILIES.** (London: Smith, Elder & Co., 1865) 170 x 117 mm. (6 3/4 x 4 3/4"). 2 p.l., 196 pp. FIRST EDITION. Very pretty teal blue crushed morocco, elaborately gilt, by Charles Elsdén Gladstone (signed in gilt "C. E. G." on front turn-in), covers with intertwining gilt vine forming a lattice design, the compartments formed containing a Tudor rose or gilt lettering, raised bands, spine compartments tooled with a swirl of gilt vine, wide turn-ins with spray of gilt leaves at corners, marbled endpapers, all edges gilt. Printed in black and red. Rear free endpaper with cut signature of "F. T. Palgrave 1865" mounted below manuscript notes in pencil. ♦Spine evenly sunned to gray-brown, faint freckled foxing to flyleaves, but an excellent copy, clean and fresh internally, and the binding with few signs of wear. **\$2,250**

This is the first printing of Ruskin's famous lectures addressing what to read, the education and obligations of women in the monied classes, and the ultimate mystery of life, offered here in a binding by a talented amateur. Ruskin said that if one read the first two lectures in conjunction with his "Unto This Last" (1862), one would know "the chief truths" he had endeavored to display throughout his writings. Ruskin's views on aesthetics were no doubt of interest

to Capt. Charles Elsdon Gladstone, R.N. (1855-1919), a Royal Navy officer who bound several books in the late 19th and early 20th century. We do not know where he trained, but around the turn of the 20th century there were a number of opportunities available in England to study with established binders, either in one of the Arts & Crafts schools or in a workshop. Gladstone was a "finisher" who applied the gold tooling and decoration on books already bound in leather, and his work shows real skill and excellent taste. Former owner Francis Turner Palgrave (1824-97) was a literary critic and poet, best known for his poetical anthology "Golden Treasury of English Songs and Lyrics." (ST16978)

91 (BINDINGS - LANOË). RIVIÈRE, PAUL LOUIS. POH-DÈNG: SCÈNES DE LA VIE SIAMOISE. (Paris: L'Édition d'Art, H. Piazza, 1913) 228 x 132 mm. (9 x 6 1/2"). 179, [7] pp. No. 321 OF 288 COPIES (numbered 63 to 350) on vélin à la cuve, from an edition limited to 350. VIBRANT SAFFRON YELLOW MOROCCO, GILT AND INLAID TO AN ORIENTAL DESIGN, covers with frame of green morocco tooled in gilt and with inlaid yellow morocco daisies at corners, this outlined in orange and with a chain of leaf ornaments in turquoise and light blue morocco running along the outside, the inner panel with repeating stylized floral inlays in pale blue, turquoise, lilac and orange morocco, smooth spine framed in similar style, gilt lettering, wide inner dentelles with multiple gilt rule frame accented by floral inlays in turquoise, blue, orange, and lilac morocco, pastedown and endleaves in swirling turquoise and yellow jacquard silk, marbled flyleaves, all edges gilt. Original red and gold patterned paper wrappers bound in. Housed in a fine brown morocco-backed marbled paper chemise lined with felt, in a matching morocco-lipped slipcase. Text within decorative chromolithographed frames, elaborate borders to title page and to beginning pages of the five chapters, hybrid beasts on the limitations page and in the colophon, more than 40 color illustrations in the text and 13 COLOR PLATES, all by H. [but Joseph] de La Nézière. Original prospectus in red and gold patterned paper wrapper laid in. ♦ A couple of tiny faint spots to limitations page, otherwise A SUPERB COPY, clean, fresh, and quite bright internally, IN AN IMMACULATE BINDING. \$6,000

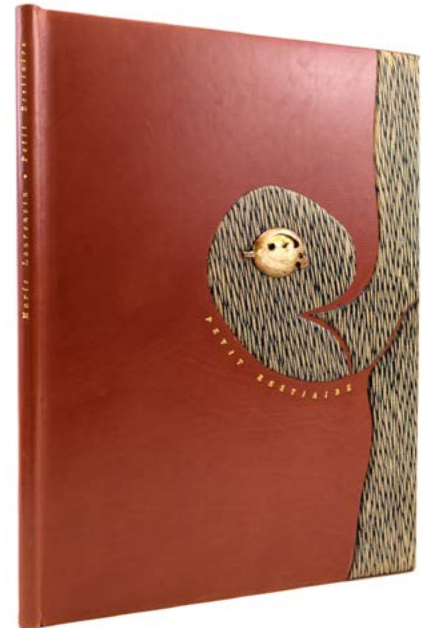


This is an especially opulent production in a memorable binding from a major publisher of bibliophile editions. The book features tales of the Kingdom of Siam, illustrated in the fashionable Oriental style, and is bound by an artisan with a particular flair for color and design. Charles Lanoë (1881-1959) trained at the École Estienne and the École des Arts Decoratifs before working as a doreur (gilder) for Charles Meunier and Quesnel, and subsequently joining the workshop of Petrus Ruban in 1903. Flety tells us that he quickly "became the main collaborator" of Ruban, due to "his skill, his gifts, and his artistic training." He succeeded his master in 1910. Lanoë was also something of a painter, wood engraver, and musician, and his painterly instincts are noticeable here: the brilliantly hued leather, coupled with gold decoration and morocco inlays in complementary

colors, gives the impression of an elaborate piece of jewelry or expensive tapestry. This flamboyant covering is well-suited to the contents, comprising vivid descriptions of life in the exotic Far East by an author familiar with the region. Lawyer and judge Paul-Louis Rivi re (1873-1959) specialized in French colonial law and spent time living in Siam (Thailand). The richly colored plates are by noted Orientalist painter Joseph de La N zi re (1873-1944), who travelled widely in North Africa and the Far East. Although his brother Raymond was a popular book illustrator, this is apparently the only time Joseph illustrated a book. He was primarily known for his landscapes and portraits. Our volume has always been treated with the utmost care, and has scarcely changed from the day it left the bindery. (ST17074)

*Featuring a Fine and Delightful Elephantine Design
Appropriate for the Laurencin Bestiary that it Covers*

92 (BINDINGS - ALAIN LOBSTEIN). LAURENCIN, MARIE,
Author and Illustrator. *PETIT BESTIAIRE, PO MES IN DITS.*
 (Paris: Fran ois Bernouard, 1926) 324 x 246 mm. (12 3/4 x 9 3/4"). [12]
 leaves. Copy N OF 25 COPIES "DE CHAPPELLE " (Typographer's copies)
 from a total edition of 151. DRAMATIC TERRA COTTA-COLORED CALF
 BY ALAIN LOBSTEIN (stamp-signed in gilt on front turn-in), upper
 cover with onlaid pigskin in an abstract design, the pigskin decorated
 in black with net-like pattern, the onlay with a rounded extension set
 with a carved bone ornament on a background of gold leaf, gilt titling to cover
 and to smooth spine, patterned endpapers, leather hinges, top edge gilt.
 Original wrappers bound in. With two lithographs by Marie Laurencin
 in two states, one black and one sanguine. ♦ Small faint spot to edge of
 one leaf, but a virtually mint copy-clean, fresh, and bright internally,
 and in an unworn binding. \$3,600



This luxury edition of the unpublished poems by artist Marie Laurencin has two bonuses: an additional suite of the plates printed in sanguine, and an innovative modern binding that would have pleased the avant-garde author. The sole woman in the Cubist circle of Braque and Picasso, famous as the muse of Guillaume Apollinaire, Laurencin (1885-1956) was a prominent figure in the Paris avant-garde of the early 20th century. Her style shows the influence of the colorful Fauve movement and the simplified forms of Cubism, but belongs to neither school; a feminine sensibility shines through in its graceful curving lines and soft pastel colors. According to the Mus e de l'Orangerie, in the 1920s "she began to paint willowy, ethereal female figures, a motif to which she subsequently returned with a palette of soft pastel colours, evoking an enchanted world. . . . She developed a taste for metamorphosis, thus bringing together two of her favourite themes: young women and animals." Those themes are combined in the present work, with poems about beasts illustrated with imaginative images of young women accompanied by animals. The additional suite of plates here are printed in a sanguine that is deep pink rather than the usual reddish brown. The unusual multi-media collage binding is

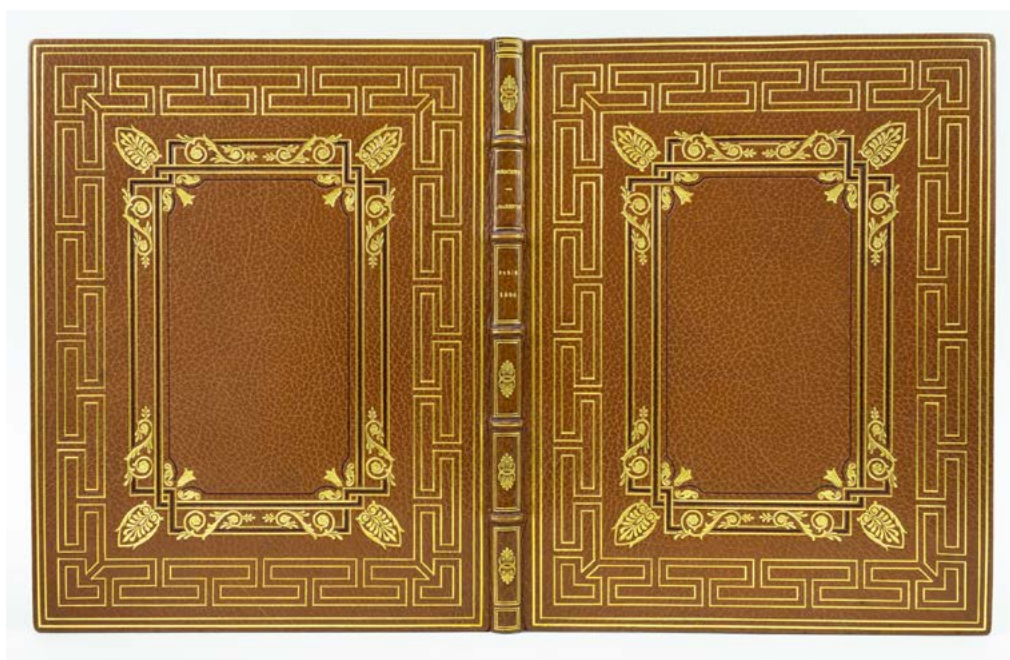


the work of Alain Lobstein (1927-2005), who trained with the successor to Marius Michel, Georges Crett  (1893-1969). He married his teacher's daughter and took over his workshop on Crett 's retirement. Lobstein's obituary in the journal "Arts et M tiers du Livre" (no. 252, Feb/Mar 2006) observes that over a 50-year career he created bindings in a variety of styles, from traditional and retrospective bindings to modern and art bindings, further noting "Also a teacher, a trainer, he knew how to transmit his knowledge with finesse, realism and generosity." According to Flety,

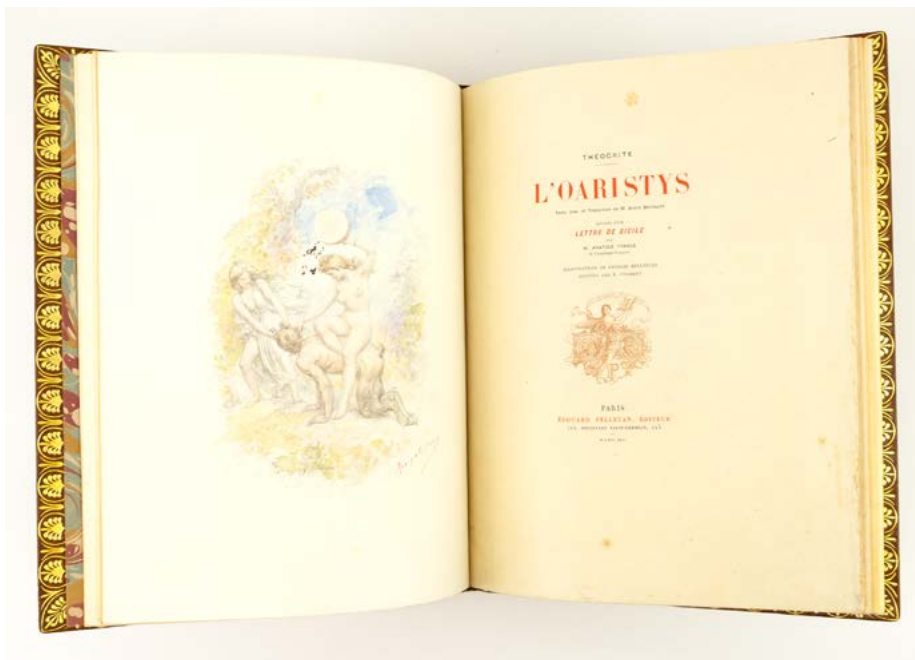
his bindings—in every genre—“retain a classicism of good quality which makes them appreciated by many bibliophiles.” We can date our binding to the mid-20th century, as Lobstein only signed bindings with his name from 1955 to 1969. While the design on this binding is abstract, the onlay suggests the profile of an elephant with a curving trunk—an appropriate image for a bestiary. (ST16962)

An Idyll of Seduction, in Handsome Morocco by a Famously Solitary Binder

93 (BINDINGS - LORTIC). THEOCRITUS. L'OARISTYS [IDYLL XXVII]. (Paris: Édouard Pelletan, 1896) 295 x 228 mm. (11 5/8 x 9"). 3 p.l., xi, [4], 16-41, [9] pp., [1] leaf (blank). French translation by André Bellessort. Prefaced by a letter from Anatole France. No. 9 OF 25 COPIES (from a total run of 350) WITH AN ORIGINAL WATERCOLOR by Georges Bellenger and two extra suites of illustrations, signed by E. Froment. ELEGANT HONEY BROWN MOROCCO, GILT, BY LORTIC [fils], covers with Greek key frame, central panel enclosed by interlocking frames of brown and gilt rules embellished with gilt volutes and flowers, oblique palmette cornerpieces, raised bands, spine compartments with centerpiece formed by drawer-handle tools and palmettes, gilt lettering, wide turn-ins with palmette frame, purple watered silk endleaves, marbled paper flyleaves, all edges gilt. Original paper wrappers bound in. Preserved in a calf-lined marbled paper slipcase. Text in two alternating decorative frames, tailpiece at end, and 12 illustrations (three of them full-page) by Georges Bellenger, engraved by E. Froment, this copy with two additional suites of the 15 engravings (one on japon, one on chine) bound at rear, and WITH AN ORIGINAL WATERCOLOR of two nymphs tormenting a faun SIGNED BY GEORGES BELLENGER. Parallel text in Greek and French on facing pages. Front flyleaf with engraved armorial bookplate. Carteret IV, 377. ♦A couple of tiny dark spots to front board, title page with three small spots of foxing, but A VERY FINE COPY, clean and fresh internally with generous margins, the watercolor on bright stock, and the binding unworn. \$4,000



From one of the leading publishers of luxury editions during what Ray calls “the golden age of bibliophiles,” this is an excerpt from the “Idylls” of Theocritus in a binding from an esteemed Parisian workshop. Marcellin Lortic (1852-1928) was trained by his father Pierre (1822-92), one of the great binders of 19th century Paris; the firm was known for their superb interpretations of traditional styles. Flety notes that unlike his father, Lortic fils handled all aspects of a binding himself, as designer, binder, and gilder. He was an eccentric workaholic, living alone in his workshop and devoting



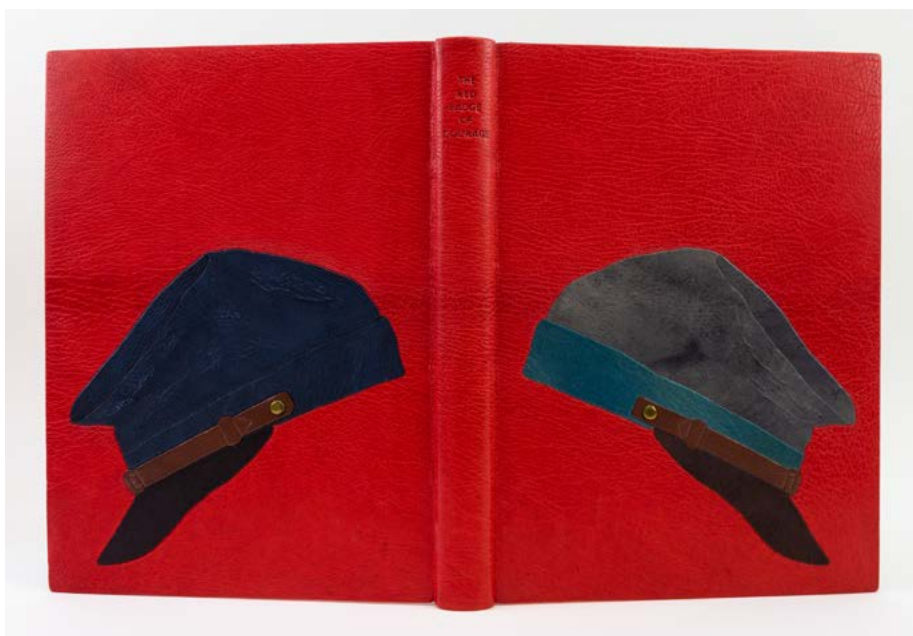
his life to his craft. According to Flety, "his bindings appeared in numerous libraries of great collectors of his time" who showed their satisfaction and appreciation with persistent loyalty. Protective of his reputation—and also loathe to work with others—he refused to hire an apprentice/successor, choosing instead to sell his equipment and tools when he was no longer able to work. Our text follows in the tradition of an ancient Greek poetic form comprising a conversation between two lovers, often, unsurprisingly, with amorous content—in the present case, seduction leading to marriage. The style was adopted by, and enjoyed a vogue among, Symbolist poets like Paul Verlaine in the 19th century. The illustrations—alive with nymphs, fauns, and other mythological

creatures—are the work of Georges Bellenger (1847-1918). He exhibited landscapes and still life paintings in the Paris Salon, but was best known for his lithographs. He received a commendation from the Société des Artistes Français in 1889. (ST16988)

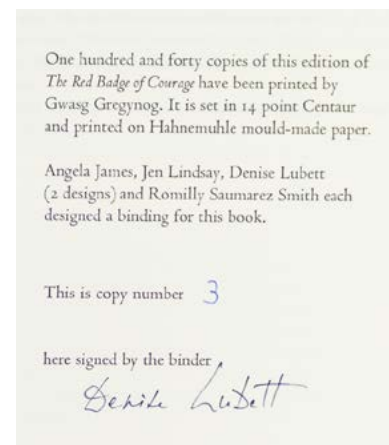
94 (BINDINGS - DENISE LUBETT). CRANE, STEPHEN. THE RED BADGE OF COURAGE. (London: [Printed in Wales by Gwasg Gregynog for] The Land Press, 1988) 290 x 215 mm. (11 1/2 x 8 1/2"). 146, [2] pp. No. 3 OF 140 COPIES. IMPRESSIVE SCARLET MOROCCO BY DENISE LUBETT (signed in colophon), upper cover with inlaid gray morocco hat of a Confederate soldier, lower cover with inlaid blue hat of a Union soldier, smooth spine with blind-tooled titling, gray endpapers, all edges silvered. In the original (lightly soiled) red cloth clamshell box. With 11 collotypes reproducing Civil War photographs by Gardner, Sullivan, and others from the Library of Congress collection. With prospectus laid in. ♦In mint condition. \$2,500

This powerful novel of courage and cowardice in the American Civil War is offered here in a beautifully printed private press edition with wrenching photographs of actual battle scenes, in an ingenious binding by a leading contemporary binder. Described by its author as "a psychological portrayal of fear," "Red Badge of Courage" stands out for its sensitive portrayal of a soldier's reaction to the horrors of war. The contemporary photographs chosen for this edition are some of the earliest

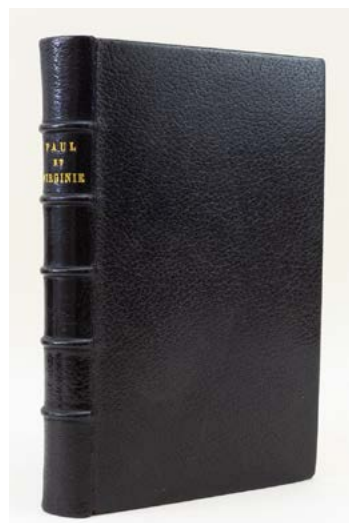
such documentation of the grim realities of battles and their aftermath. The publisher asked four binders—Angela James, Jen Lindsay, Denise Lubett, and Romilly Saumarez Smith—to design bindings for the work. Lubett contributed two designs: the hats seen here, and a sword and rifle. She chose the caps of common infantry soldiers for her design "as being the



most emotive symbol of the Civil War." Born in Paris, Lubett (1923-2015) studied bookbinding under John Corderoy at Camberwell School of Arts and Crafts and at the London College of Printing. She set up her own binderies in England and France in 1966. In 1971, she was elected to membership in the society of Designer Bookbinders. Three of her bindings are pictured in the catalogue for the exhibition on "Modern British Bookbinding" held in Brussels and The Hague in 1985. In the chapter she wrote for "A Bookbinder's Florilegium," she implicitly described her personal binding credo when she said that "great purity of style and design usually bring forth great beauty." She also said in the same chapter that "if we [refuse to] bind books so that they become too fragile to handle [and] . . . if we can ascertain that this bound book can be handed down for a number of generations, then we will have achieved a better and more significant role as modern bookbinders." The present very appealing example of her work certainly lives up to these pronouncements. The printing here is an appealing product of Gwasg Gregynog, begun by the University of Wales in 1974 as an effort to revive the spirit of the original celebrated Gregynog Press. The house and grounds of the press were given to the University in 1960 by Daisy Davies, who, with her sister Gwen, had owned the Gregynog Press, which produced its last book in 1940. (ST16933)



Quiet on the Outside, but with Riotous Inlaid Floral Doublures



95 (BINDINGS - MARIUS MICHEL). SAINT-PIERRE, JACQUES HENRI BERNARDIN DE. PAUL ET VIRGINIE (Paris: [Printed by Ch. Unsinger for] Alphonse Le Merre, 1878) 225 x 140 mm. (8 7/8 x 5 5/8"). 2 p.l., 240 pp., [2] leaves. With notice of the author's life and notes on the text by Anatole France. No. 12 OF 50 COPIES on Whatman paper (and 50 copies on paper de Chine). FINE DARK BLUE JANSENIST CRUSHED MOROCCO BY MARIUS MICHEL (stamp-signed in gilt on front doublure), raised bands, gilt titling, CITRON MOROCCO DOUBLURES, GILT AND INLAID, diagonal gilt fillets intersecting to form lozenge-shaped compartments, each containing an inlaid dark purple violet bud or flower on a slender gilt stem, the intersection of the fillets inlaid with a small or large violet leaf, the panel enclosed by a frame of repeated curling leaf tools, leather hinges, pale green patterned silk endleaves, marbled flyleaves, all edges gilt, fore edges untrimmed. With original printed paper wrappers bound in. Portrait frontispiece and six etchings, all before letters, by P. E. A. Hédouin. A Large Paper Copy. Text framed in red. Tail margin of portrait with light pencilled inscription signed by the artist. ♦Trivial

imperfections if you are very unkind, but A VERY FINE COPY, especially clean, fresh, and bright internally, in a virtually unworn binding. **\$4,800**

The austere exterior of this Jansenist binding encloses a riot of luxury, where the exquisite inlaid floral doublures by Marius Michel fils, the stately margins of the Large Paper Copy printed on thick, smooth Whatman paper, and the elegant illustrations by Edmond Hédouin add to the allure of Saint-Pierre's popular romance. First issued in 1788 and subsequently widely translated and often printed, "Paul et Virginie" is the tale of two childhood friends on the unspoiled French island colony of Mauritius, who grow up to fall in love. Their island paradise, governed by socialist principles embraced by a contented populace living in harmony,

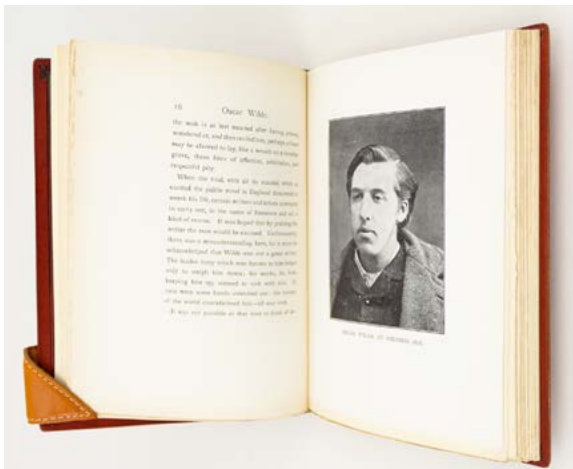
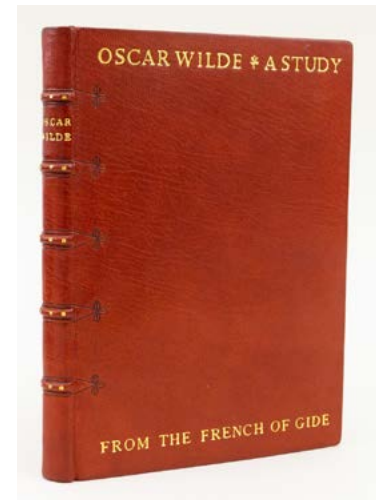




serves as an allegory for the corrupting influence of the French upper classes on the innocent "child of nature." Bernardin de Saint-Pierre (1737-1814) was a botanist as well as a literary writer, and spent time in Mauritius studying its flora. His love of the tropical island and the influence of his friend and mentor Jean-Jacques Rousseau are both evident in the present work. Our edition benefits from the notes on the text and on the life of the author by prominent man of letters Anatole France (1844-1924), who would win the 1921 Nobel Prize for literature "in recognition of his brilliant literary achievements, characterized as they are by a nobility of style, a profound human sympathy, grace, and a true Gallic temperament." Considered the best binder of his generation as well as the founder of modern French bookbinding, Henri Marius Michel (1846-1925) began his career in the atelier established by his father Jean in Paris in 1849, where they produced distinguished work in the prevailing historical styles for two decades. After the father's death in 1890, the

firm came to even greater prominence when Henri began producing bindings in a completely new and original style that did nothing less than change the course of modern bookbinding in France. According to Duncan & De Bartha, Henri believed passionately "that bookbinding needed a new vocabulary of ornamentation in order to express the mood and spirit of contemporary authors." The "vocabulary of ornamentation" he developed was based on nature, the revolutionary "La Flore Ornamentale" style that he unveiled at the 1878 International Exposition. The doublures here give a hint of this new style, using a delicate violet motif for the repeating mosaic design. (ST16926)

96 (BINDINGS - BERNARD MIDDLETON). GIDE, ANDRÉ. OSCAR WILDE: A STUDY FROM THE FRENCH OF GIDE. (Oxford: The Holywell Press, 1905) 200 x 141 mm. (8 x 5 3/4"). 6 p.l., 110 pp., [1] leaf. With introduction, notes, and bibliography by Stuart Mason [C. S. Millard]. First Edition in English. FINE RUSSET MOROCCO BY BERNARD MIDDLETON (blind-stamped with his monogram tool on rear pastedown), covers with blind-tooled trefoil extensions from the raised bands, front cover with gilt lettering at head and foot, raised bands tooled with three gilt dots, one panel with gilt lettering, blind-ruled turn-ins with trefoils at corners, dark green endpapers, top edge gilt, other edges untrimmed. With five black & white plates, two reproducing photographs of Wilde. Recto of front free endpaper with pencilled inscription at foot: "Bound by Middleton—Oct. '00." ♦A couple of trivial marginal smudges, but A VERY FINE COPY, the binding as new. **\$2,500**



This is the English version of Gide's sympathetic biographical essay on Wilde, offered in a binding by a modern English master. Gide (1869-1951) met Wilde in Paris in the 1890s, where they frequented the same literary circles. Gide admired the Irish writer's work, as well as his wit and style, and Wilde was an early literary influence on the future Nobel laureate. When the two met while vacationing in Algiers in 1895, Wilde had a more personal impact on Gide's life, furthering Gide's acceptance of his homosexuality. This remembrance first appeared (in French) in the monthly review "L'Ermitage" in 1902. Bernard Middleton (1924-2019) was for many years perhaps the finest book restorer in the English-speaking world. But in addition to his restoration work (and in addition to his substantial output of publications on binding), he also, in his words,

"produced in the region of 100 modern designed bindings." He was a founding member of the Guild of Contemporary Bookbinders as well as president of the Designer Bookbinders. He was made a Member of the Order of the British Empire in 1986. With typical modesty, Middleton said of his work: "As a book restorer, I am primarily a craftsman who incidentally produces simple designs for the embellishment of occasional fine bindings, rather than a trained designer who binds books for the purpose of giving expression and permanent form to . . . creative ideas. . . . My designs are intended to please the eye, not engage the intellect, principally by the employment of textures, strongly defined shapes and contrasts, and by the play of light on gold, preferably in combination and in a manner which complements the book." (ST17075)

A Dramatic Binding with a Meticulously Executed Exotic and Exuberant Design

97 (BINDINGS - MIRABELLE). VOLTAIRE, FRANÇOIS MARIE AROUET DE. CANDIDE OU L'OPTIMISME. (Paris: Printed by Joh. Enschedé en Zonen of Haarlem for La Compagnie Typographique, 1932) 180 x 108 mm. (7 1/8 x 4 3/8"). 166 pp., [8] leaves (last three blank). NO. 39 OF 88 COPIES ON HANDMADE PAPER,

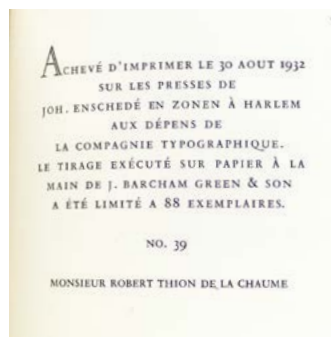


this copy printed for Monsieur Robert Thion de la Chaume. SUPERB EMERALD GREEN MOROCCO WITH PICTORIAL INLAIDS BY MIRABELLE (stamp-signed on front turn-in), upper cover with crested bird inlaid in chocolate brown and cream-colored morocco with gilt feathering, holding in its beak a cream morocco oval bearing gilt monogram of original owner Robert Thion de la Chaume, the bird framed above and below with extravagant inlaid floral sprays in burgundy, brown, cream, and citron morocco with gilt detailing, these floral ornaments repeated on lower cover, raised bands, spine compartments with inlaid burgundy morocco frame, flower centerpieces inlaid in burgundy and citron morocco, gilt lettering, BURGUNDY SUEDE DOUBLURES AND

ENDLEAVES, the former with crenellated cream morocco frame and decorative gilt roll, green morocco hinges, top edge gilt, other edges untrimmed. Original paper wrappers bound in. Preserved in the original kid-lined chemise trimmed with matching green morocco back (the latter with half-inch chip at head) and morocco-lipped slipcase (one edge split). ♦ A FLAWLESS VOLUME. \$8,500

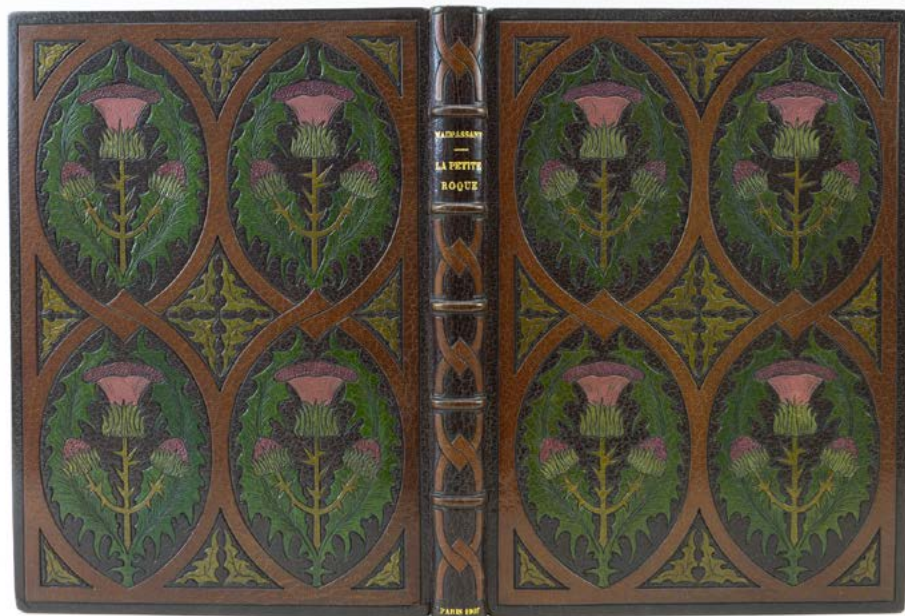
Beautifully printed and flamboyantly bound for a French financier, this is a fine limited edition of "Candide," first published in 1759 and perhaps the most famous work of Voltaire (1694-1778), certainly the one most frequently read today. The naïve title character, taught by the philosopher Pangloss to believe that "everything is for the best in the best of all possible worlds," encounters one disillusioning adventure after another that show him a world full of misery, menace, and injustice. Sudden preposterous twists of plot and melodramatic rescues and coincidences make this satire of Rousseau

and Leibniz so diverting that sometimes the philosophical undercurrent is obscured. The gorgeous binding created for collector Robert Thion de la Chaume (1906-67) is signed "Mirabelle," but little information is available about this artisan, unknown to Flety and to Duncan & De Bartha. The exuberant, exotic design and the meticulous execution of the vibrantly colored inlays and delicate gilt details testify to the creator's artistic and technical skills. RBH finds three other Mirabelle bindings at auction, all on bibliophile editions printed between 1927 and 1947. (ST16982)

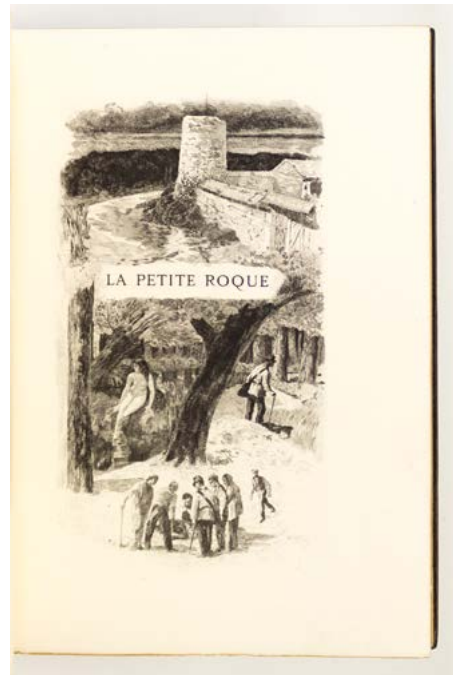


98 (BINDINGS - NOULHAC). MAUPASSANT, GUY DE. LA PETITE ROQUE. (Paris: L. Carteret, 1907) 303 x 212 mm. (12 x 8 1/2"). 80, [8] pp. No. 28 OF 50 COPIES "DE GRANDE LUXE" HANDSOME DARK BROWN CRUSHED MOROCCO, INLAID IN THE ART NOUVEAU STYLE, BY HENRI NOULHAC (stamp-signed in gilt on front doublure), covers with inlaid hazel brown morocco frame creating four ogival compartments in the center panel, each containing an inlaid morocco thistle bloom in lavender, lilac, and hues of green, the spaces between the compartments inlaid with olive green morocco thistle leaves, raised bands, spine panels with inlaid interlocking hazel brown morocco chain links, gilt lettering, CRIMSON MOROCCO DOUBLURES, borders with multiple gilt rules and decorative rolls, dark brown watered silk free endleaves, leather hinges, marbled flyleaves, all edges gilt. Original paper wrappers bound in. With 23 original etchings by Alexandre Lunois, the etched title and printed title vignette in three states, the remaining illustrations in two states, for a total of 47 extra plates. Four-leaf prospectus bound in at rear. For the binding: Duncan & De Bartha, pp. 150-53, 195.

◆Occasional faint offsetting from etchings, otherwise A SUPERB COPY INSIDE AND OUT. \$5,500



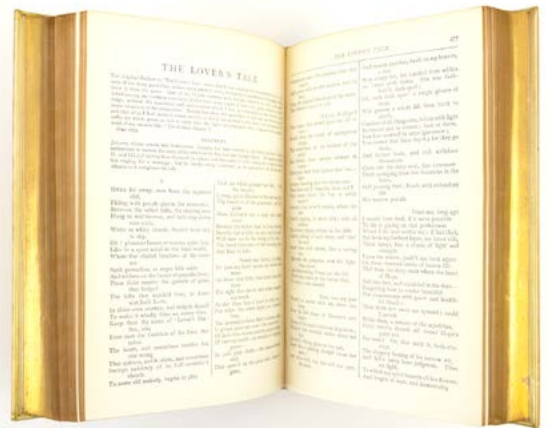
This edition of a novella by the father of the modern short story is a beautiful example of early 20th century French book arts, offered here in a lavish Art Nouveau binding by Henri Noulhac (1866-1931), one of the foremost binders and gilders of his generation. Described as "a superlative craftsman" by Duncan & De Bartha (who reproduce four of his bindings in their "Art Nouveau and Art Deco Bookbinding"), Noulhac was born in Chateauroux, where he served his apprenticeship, then moved in 1894 to Paris, where he established his atelier at 10 rue de Buci. His work attracted several eminent clients, including the celebrated collector and binding historian Henri Béraldi, who became his main patron. In the 1920s, Noulhac gained a reputation as a binding instructor, numbering Rose Adler among his students. Guy de Maupassant's grim story of the rape and murder of little Louise Roque and the bureaucratic corruption and incompetence that allow the perpetrator to thwart justice was first published in the journal "Gil Blas" in 1885, and was included in a collection of short stories issued the following year. Maupassant (1850-93) was a protégé of Flaubert, and wrote in the realist style. He ranks with Chekhov as a master of the modern short story. Our strictly limited edition has all the elements dear to the sophisticated bibliophiles of the Belle Epoque: fine paper, beautiful printing, attractive illustrations in multiple states, and a sumptuous binding. In "The New Bibliopolis: French Book Collectors and the Culture of Print 1880-1914," Silverman notes that collectors of that era were not the studious scholars of olden days, scouring the stalls of the bouquinistes for early printed works, but men of wealth and taste, who were anxious to display those qualities to others. There was serious competition to acquire the most unique and luxurious copy of a work. Silverman likens the status-seeking fin-de-siècle French bibliophile to "the dandy or the snob, avid to secure his often idiosyncratic reputation." Though the original motives may have been egocentric and self-serving, succeeding generations of collectors continue to reap the benefits of gorgeous volumes created as a result. (ST17078)





99 (BINDINGS-RIVIERE & SON-HAND-PAINTED VELLUM). TENNYSON, ALFRED, LORD. THE WORKS OF ALFRED, LORD TENNYSON, POET LAUREATE. (London: Macmillan and Co., 1903) 188 x 123 mm. (7 3/8 x 4 3/4"). viii, 900, [2] pp. CHARMING HAND-PAINTED VELLUM BY RIVIERE & SON (stamp-signed on front turn-in), front cover with a view of an arched balcony, a potted plant in the foreground, a book resting on the ledge, tree branches, blue sky, and two tiny gilt birds visible through the arches, rear cover framed by gilt fillets, smooth spine with a hand-painted tree outlined in gilt rising through two compartments, another compartment with gilt lettering, gilt-ruled turn-ins, marbled endpapers, all edges gilt. With engraved frontispiece portrait of the poet. Front flyleaf inscribed in ink, "To Rumply / from Mummy & Daddy / in recognition of her / matriculating. 1945 / 'Well Done.'" ♦ A trace of soiling to head of rear joint, portrait and adjacent leaves a little foxed, but A FINE COPY with no other signs of use inside or out. \$2,250

This volume of the complete works of Tennyson was bound by Riviere in painted vellum reminiscent of the bindings produced at the Royal College of Art Needlework in the 1890s. Our binding was likely executed soon after the book was published (and definitely before it was presented in 1945, Riviere having merged with the Bayntun bindery in the 1930s). A problem with the Royal College of Art Needlework's painted vellum bindings was that the gilt—which was painted on, as it would be in an illuminated manuscript—tended to flake or rub off. Riviere solved this difficulty by tooling the gilt rather than painting it. The colors on painted vellum bindings can rub or fade with too much handling, but the present item has rarely, if ever, been read, and clearly was lovingly preserved by previous owners. Riviere was one of the great English binderies of both the Victorian and Edwardian eras. Robert Riviere began as a bookseller and binder in Bath in 1829, then set up shop as a binder in London in 1840; in 1881, he took his grandson Percival Calkin into partnership, at which time the firm became known as Riviere & Son, and the bindery continued to do business until 1939. They produced bindings in a bewildering range of styles, from the restrained to the extravagant, and always enjoyed a reputation for work of the highest quality. Additional examples of Riviere's output can be found in items #61, 70, 100, 115, 168, and 173 in this catalogue. (ST17202)



A Precursor of Today's Fantasy Literature, Offered in a Fantastic—and Glittering—Binding

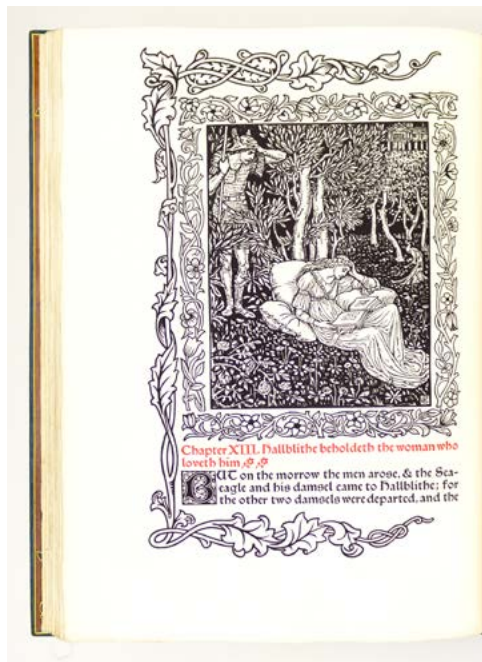
100 (BINDINGS-RIVIERE & SON / ALFRED DE SAUTY). (KELMSCOTT PRESS). MORRIS, WILLIAM. THE STORY OF THE GLITTERING PLAIN WHICH HAS ALSO BEEN CALLED THE LAND OF LIVING MEN OR THE ACRE OF THE UNDYING. (Hammersmith: Kelmscott Press, 1894) 292 x 210 mm. (11 1/2 x 8 1/4"). 2 p.l., 177, [1] pp., [1] leaf (colophon). ONE OF 250 COPIES, of which seven were printed on vellum. SUMPTUOUS CERULEAN BLUE CRUSHED MOROCCO BY RIVIERE & SON (stamp-signed on front inner dentelle), SPLENDIDLY GILT AND INLAID, probably BY ALFRED DE SAUTY, covers with tan morocco inlaid border enclosing a wide decorative frame inlaid with leafy branches bearing 16 mauve morocco pomegranates, each with a central section outlined in citron morocco displaying the gilt and inlaid red morocco seeds inside, central panel diapered in gilt, a gilt pointillé medallion at center outlined in tan morocco and inlaid with four branches extending from its center to a pomegranate in the middle of each side of the frame, the quadrants of the medallion formed by the branches each inlaid with a pomegranate surrounded by curling leaves, raised bands, the gilt pointillé spine compartments framed by tan morocco and inlaid with either a section of leafy branch or a pomegranate, two compartments with gilt lettering, wide inner dentelles with inlaid frame of three tan morocco strips alternating with a row of gilt anular dots, the corners heavily stippled in gilt and inlaid with a pomegranate and leaves, moss green watered silk endleaves, blue morocco hinges, top edge gilt, other edges untrimmed. In the (slightly scuffed) original black straight-grain morocco clamshell box designed to look like a book, with



raised bands and gilt lettering, the interior padded and lined with silk and velvet. With elaborate double-page white vine border at title and opening of text, 23 three-quarter twining leafy borders, 35 large decorative woodcut initials, and 28 marginal extensions, some running the length of the text block, all designed by William Morris, and 23 woodcuts by Walter Crane, engraved on wood by A. Leverett. Printed in Troy and Chaucer types. Verso of front free endleaf with bookplate of Mary Priscilla Smith. With typed note from former owner attributing the binding work to Alfred de Sauty at Riviere laid in at front. Peterson A-22; Sparling p. 156; Tomkinson, p. 113; Lemire A-54.05; Walsdorf 22. For the binding: Nixon, Broxbourne Library 110; Tidcombe, "The Mysterious Mr. De Sauty" in "For the Love of the Binding. Studies in Bookbinding History Presented to Mirjam Foot" (2000), pp. 329-36. ♦Silk of front free endleaf raised a little along fore edge with consequent trivial fraying, paper backing the silk free endleaves separated at gutter (but free endleaves held firmly in place by the leather hinges), a couple of tiny red spots to front flyleaves, one faint corner crease, but A SUPERB COPY, the contents entirely clean, fresh, and bright, AND THE BINDING IN SPARKLING CONDITION. \$85,000

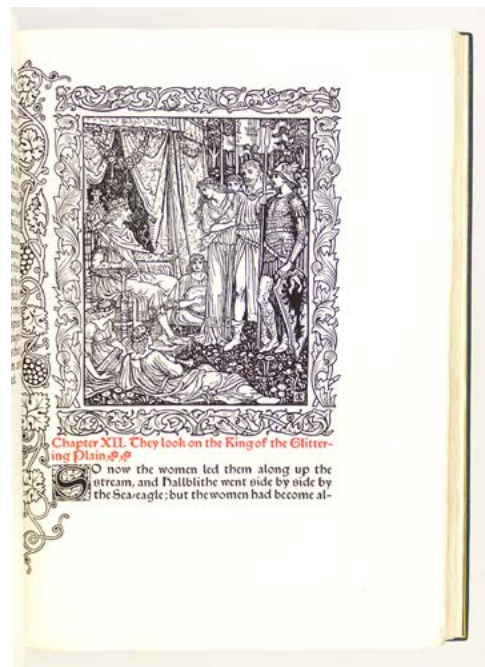


The magnificent binding on this very attractively illustrated Kelmscott printing of "The Glittering Plain" is itself glittering, thanks to the profuse use of gold pointillé tooling—thousands of minuscule gold dots painstakingly applied to create a field of gold. The lavish use of this technique and the hundreds of meticulous inlays are characteristic of the workmanship of Alfred de Sauty (1870-1949), a finisher at the Riviere firm in the 1890s. In "Modern Bookbinding," Sarah Prideaux says de Sauty's work "is of considerable merit. His inlays are distinguished for the taste shown in the association of colours, and his finishing has some of the brilliant qualities of the French school, seen particularly in the finely studded [i.e., pointillé] tooling of which he seems particularly fond." The inlay colors



here are both true to nature (the darker, brownish red rind of the pomegranate contrasting with the brilliant scarlet seeds) and harmonious. The binding design itself—central medallion linked by extensions to frame—is also one de Sauty favored. In his “Styles and Designs of Bookbindings from the 12th to the 20th Century,” illustrated with specimens from the Broxbourne Library, Nixon features a binding similar to this one in overall design and in the techniques employed, as an exemplar of de Sauty’s work, citing it as “a most accomplished piece of finishing.” He further notes that de Sauty’s “finishing was of a very high standard and he was a patient and careful worker.” The son of an engineer, de Sauty had studied engineering himself before taking up bookbinding, and he brings an engineer’s precision to his handiwork. After leaving the Riviere firm in the late 1890s, he worked as a designer at the Hampstead bindery; in her essay “The Mysterious Mr. De Sauty,” binding authority Marianne Tidcombe observes, “De Sauty was responsible for some of the best designs of the two binderies, and carried out all the stages of the craft himself, from sewing to the designing and exceptionally delicate tooling of the covers.” De Sauty also taught bookbinding at the London County Council School of Arts and Crafts, passing on his knowledge to a new generation of binders and advising them to create their own tools, as he did.

In 1908, he emigrated to America to become the manager of the Extra Bindery at RR Donnelly Co. in Chicago (for one of their bindings, see item #80, above). He returned to England after his retirement in 1935. The text here is the only title to be printed twice by the Kelmscott Press. Morris’ prose romance set in a fantasy world originally appeared as the first publication of the press in 1891, without the illustrations, because Morris had grown impatient waiting for artist Walter Crane to produce the designs commissioned to accompany his tale. Perhaps regretting his haste, Morris later approached Crane about completing the project as planned, with half of the profits from the new issue to be paid to Crane. The result was our larger-format illustrated edition with 23 wood engravings in various sizes by A. Leverett after Walter Crane, each enclosed in a decorative wood engraved border designed by Morris. Neither the borders in this book, nor six out of the seven frames around the illustrations, appear in any other Kelmscott book. There are more illustrations in this 1894 edition than any of the other 53 books printed at the Kelmscott Press, except “The Works of Geoffrey Chaucer.” Even without the spectacular binding, this would be a copy of “Glittering Plain” to be coveted for its immaculate internal condition. With the addition of a binding that is breathtaking in design and execution, it is irresistible. (ST17056)



Splendid Sangorski Work, with a Letter from the Binders Explaining the Significance of the Volume’s 250 Inlays

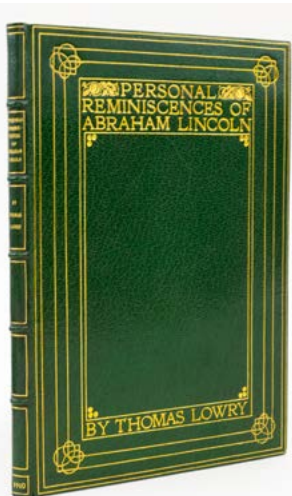
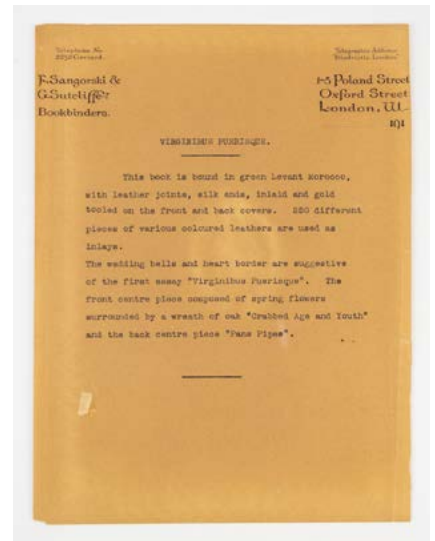
101 (BINDINGS - SANGORSKI & SUTCLIFFE). (FLORENCE PRESS). STEVENSON, ROBERT LOUIS. VIRGINIBUS PUERISQUE AND OTHER PAPERS. (London: Published for the Florence Press by Chatto & Windus, 1910) 250 x 185 mm. (9 7/8 x 7 1/4"). 5 p.l., 120 pp., [1] leaf. ONE OF 250 COPIES ON PAPER (12 additional copies were printed on vellum). SUPERB DARK GREEN INLAID CRUSHED MOROCCO, ELABORATELY GILT, BY SANGORSKI & SUTCLIFFE (signed on front turn-in), covers with inlaid border of russet ribbon laced at each corner through a blue heart from which is suspended a pair of bells in inlaid brown morocco, an inner border of red inlaid hearts alternating with small gilt floral tools, front cover with centerpiece medallion of five inlaid flowers in green, white, and yellow on a densely stippled ground within a red inlaid circle with a gilt collar of oak leaves and acorns, rear board with centerpiece inlay in brown and pink of Pan pipes suspended on a ribbon, the whole enclosed in a gilt garland; raised bands, spine gilt in compartments



featuring floral cornerpieces and knotwork centerpiece with red heart and dot inlays, very ornate gilt inner dentelles, silk pastedowns and endpapers, all edges gilt. In a (slightly marked) quarter morocco fleece-lined clamshell box with gilt titling on spine. 12 fine color plates by Norman Wilkinson. With the binders' typed description of the binding on Sangorski & Sutcliffe letterhead laid in at front. ♦ Tips of joints and corners almost imperceptibly rubbed, one leaf with small faint stain, a few minute marginal adhesions, otherwise INTERNALLY AND EXTERNALLY IN VIRTUALLY PERFECT CONDITION. **\$12,500**

This is a finely bound and finely printed edition of a group of essays, short stories, and autobiographical and travel sketches, originally published in various periodicals and first printed as a collection in 1881. Founded in 1908 by the London publishers Chatto & Windus and operated by Philip Lee Warner, the Florence Press had as its expressed intention the production of "beautiful books in the choicest types . . . in larger editions, and at [lower] cost than [was] usual with such monuments of typography as the issues of the Kelmscott [and other] presses." Florence books are readily distinguishable by their special type, designed by Herbert P. Horne after 15th century

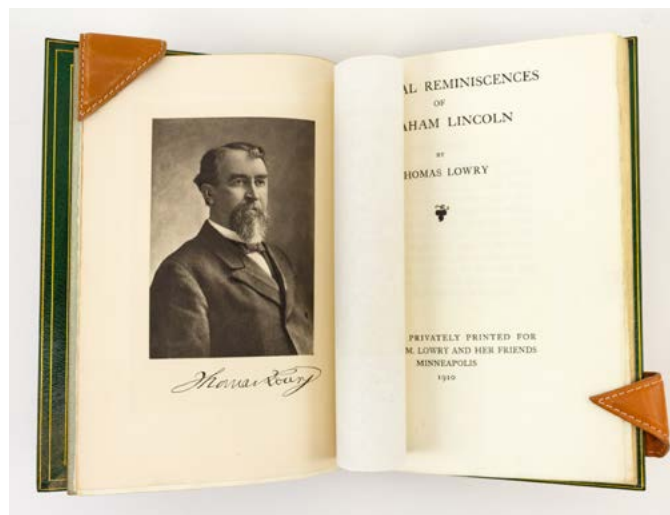
Italian faces that are elegant, simple, and easily readable. (For more on binders Francis Sangorski and George Sutcliffe, see item #31, above.) We can date the time of our binding to the decade of the 1910s because there is a letter from the binders laid in with an explanation of the decoration on stationery with the printed date "191__." The letter indicates that "250 different pieces of various colored leathers are used as inlays," many to suggest the contents of the essays: "the wedding bells and heart border are suggestive of the first essay, 'Virginibus Puerisque.' The front centerpiece composed of spring flowers surrounded by a wreath of oak [suggests] 'Crabbed Age and Youth,' and the back centerpiece [suggests] 'Pan's Pipes.'" In terms of its design, quality of execution, and condition, the binding is simply beautiful. (ST17129-032)



102 (BINDINGS - SANGORSKI & SUTCLIFFE). (LINCOLN, ABRAHAM). THOMAS LOWRY. PERSONAL REMINISCENCES OF ABRAHAM LINCOLN. (London: Privately printed [by the Chiswick Press] for Beatrice Lowry and Her Friends, Minneapolis, 1910) 215 x 147 mm. (8 1/2 x 5 7/8"). 31, [1] pp., [1] leaf (colophon). With a foreword by Mrs. Lowry. ONE OF 100 COPIES (according to Howes). PLEASING EMERALD GREEN CRUSHED MOROCCO, GILT IN AN ARTS & CRAFTS STYLE, BY SANGORSKI & SUTCLIFFE (stamp-signed on rear turn-in), upper cover framed by multiple rules, entwined heart and trefoil tooling at corners, gilt lettering accented with floral tool above and below the central panel, which has three dots at each corner, raised bands, spine in gilt-ruled compartments, gilt titling, gilt-ruled turn-ins, pale green endpapers, top edge gilt. In contemporary green cloth drop-front box lined with felt. With a frontispiece portrait of Lowry. Howes L-541. ♦ Trivial offsetting to free endleaves from turn-ins, a couple of tiny spots of foxing, otherwise in nearly pristine condition, with no signs of use inside or out. **\$1,750**

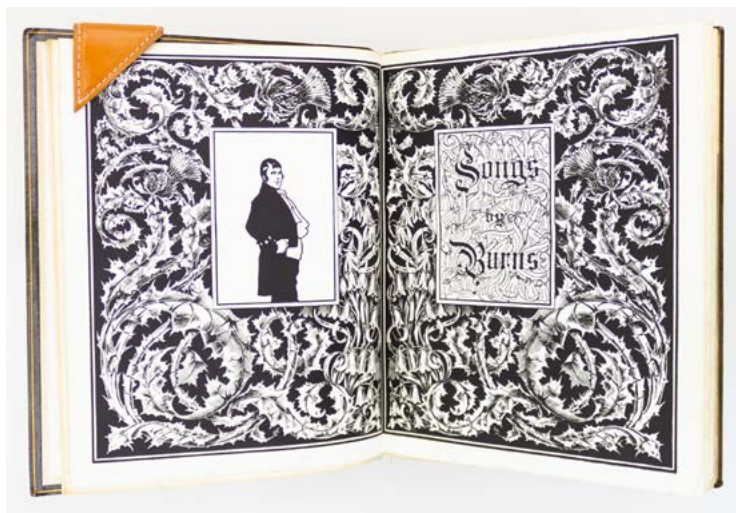
This is an exceptionally well-preserved copy of a work that was specially compiled, printed, and bound to honor the memory of both the author and the subject. Prominent Minneapolis attorney, businessman, and philanthropist

Thomas Lowry (1843-1909) grew up in Illinois, and Lincoln had assisted his father with several legal matters when he was practicing law. Young Lowry attended all of the Lincoln-Douglas debates and became a devoted admirer of the man who would go on to preserve the Union. After a successful career that included establishing the street car system in Minneapolis, Lowry contracted tuberculosis and spent the last four years of his life as an invalid. With excess time on his hands, he began writing down his memories of Lincoln, in a "fragmentary manner," as Mrs. Lowry explains in the preface. After her husband's death, Beatrice Goodrich Lowry (1854-1915) compiled these memories and some Lincoln letters in her husband's effects into the present volume, which she had printed and bound to distribute to her husband's friends. Edmund Brooks, a Minneapolis bookseller who specialized in fine bindings, helped her to arrange for printing by the esteemed Chiswick Press and binding by the one of the most eminent English workshops of the day, Sangorski & Sutcliffe (for more on which, see item #31, above). Preserved over the years in its clamshell box, our binding looks virtually the same as it did the day it left the bindery. Copies of this work do appear on the market, but their condition is seldom as good as seen here. (ST17022)



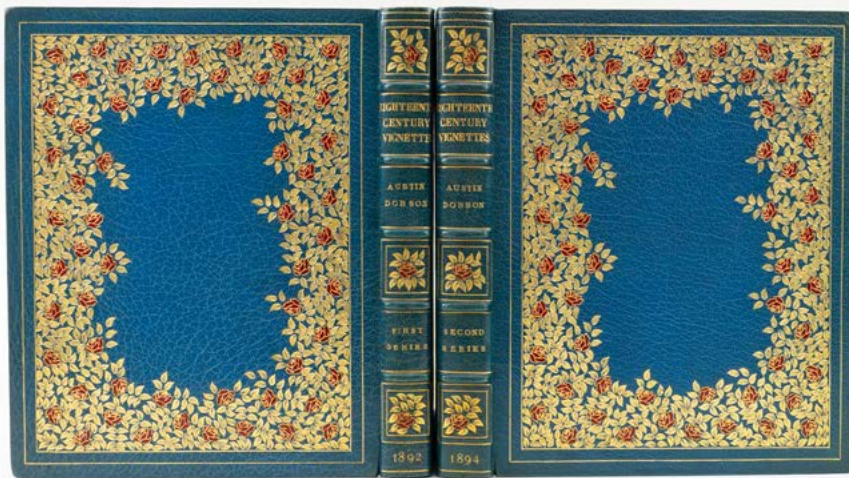
- 103 (BINDINGS - OTTO SCHULZE). BURNS, ROBERT.** SONGS. (Edinburgh: Printed by George Robb and Company for Otto Schulze and Company, 1901) 222 x 178 mm. (8 3/4 x 7"). 3 p.l. (including half title), 99 pp., [3] leaves (index and colophon). ONE OF 500 COPIES. LOVELY CONTEMPORARY OLIVE BROWN CRUSHED MOROCCO BY OTTO SCHULZE & CO. of Edinburgh (signed on front turn-in), covers with single gilt rule border, UPPER COVER WITH 11 HORIZONTAL ROWS OF GILT AND INLAID RED MOROCCO THISTLES, the thistles (numbering 72 in all) separated by small round tools, spine with two raised bands flanked by gilt rules, gilt vertical titling, turn-ins with single gilt rule, top edge gilt. Woodcut title and frontispiece portrait surrounded by wide, elaborate border of twining thistles and bluebells, large woodcut initials foliated with similar thistles and bluebells at the beginning of each poem. ♦ Spine a definite (pleasing) brown rather than an olive brown, minor offsetting from turn-ins to endleaves, slender, trailing two-inch marginal (glue?) stain to last two pages of index, occasional thumbing and other trivial imperfections, otherwise a fine copy, the text and decorations clean, fresh, and bright, and the handsome binding lustrous and unworn. \$3,000

This collection of poems by the most beloved Scottish poet is offered in an appropriately Scottish binding. Born on a small farm in Scotland and largely self-educated, Burns (1759-96) was inspired by local ballads. At the age of 27, he published "Poems Chiefly in the Scottish Dialect" in order to raise passage money for a voyage to Jamaica, where he had been offered an agricultural post on a plantation. At a time when his contemporaries were searching for the "natural bard" and, in the process, had unearthed poetical threshers, poetical milk maidens, and poetical cobblers, the charming plowman Burns delivered his simple and beautiful lyrics with most propitious timing. He found



himself famous almost at once, and his fame has not faltered over time. In the rest of his short life, he struggled to earn a living, collected traditional ballads, overindulged in drink, and wrote more poetry, though only "Tam O' Shanter" equals his first collection. The present item is a most attractive volume featuring 76 of the best-loved poems, including "Auld Lang Syne," "Scots, Wha Hae," and "A Red, Red Rose." The cover design and woodcut illustrations make lavish use of Scotland's national flowers, the thistle and the bluebell, and the wide margins and pleasing typeface add to the visual appeal of this item. Operating during the first 10 or 15 years of the 20th century, Otto Schulze was an Edinburgh publisher whose books sometimes appeared in bindings said to have been done by him. As in the case of other publishers and booksellers, such bindings often were done for, rather than by, the party whose name is stamp-signed on the volume. Bindings signed by Schulze are consistently attractive but are not common: since 1975, ABPC has listed six such (morocco) bindings, two of them described as "elaborate" or "extra." Since our volume says that the binding is by—and not for—Schulze, we can only assume that our publisher had an in-house binder. Although we are offering six Schulze bindings in this catalogue, his work is not really common; it happened that we were fortunate enough to find a trove of his work that had been assembled over time by a collector who just recently sold to us. (ST17129-013)

104 (BINDINGS - OTTO SCHULZE). DOBSON, AUSTIN. EIGHTEENTH CENTURY VIGNETTES. [and] EIGHTEENTH CENTURY VIGNETTES, SECOND SERIES. (London: Chatto & Windus, 1892, 1894)



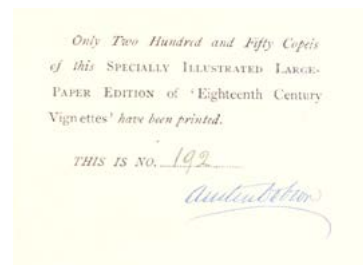
245 x 197 mm. (9 5/8 x 7 3/4"). **Two volumes.** Illustrated Large Paper Edition. No. 192 OF 250 COPIES of "Vignettes" and No. 65 OF 200 COPIES of the Second Series, both SIGNED BY THE AUTHOR. LOVELY CONTEMPORARY AZURE BLUE MOROCCO, RICHLY GILT AND ONLAID, BY OTTO SCHULZE & CO. of Edinburgh (signed on front turn-in), boards with double gilt-ruled border enclosing a wide frame of roses—more than 200 of these onlaid red morocco blossoms appearing on the four covers—surrounded by hundreds of gilt

leaves; raised bands dividing spines into six panels, three of these with double-ruled compartments containing a single red rose amidst a dozen gilt leaves, other panels with gilt titling, wide turn-ins featuring a gilt vine with berries, top edges gilt. With 23 plates, as called for, one of them (an uncommon depiction of Roger Payne in his bindery) in color. A Large Paper Copy. Front flyleaf with ink ownership signature of David Fyfe Anderson dated 1st June 1950. ♦ Spines just slightly sunned, a hint of rubbing to extremities, trivial imperfections in the text, but A FINE SET, clean, bright, and fresh inside and out, THE LUSTROUS BINDINGS GLITTERING WITH GOLD. \$7,500

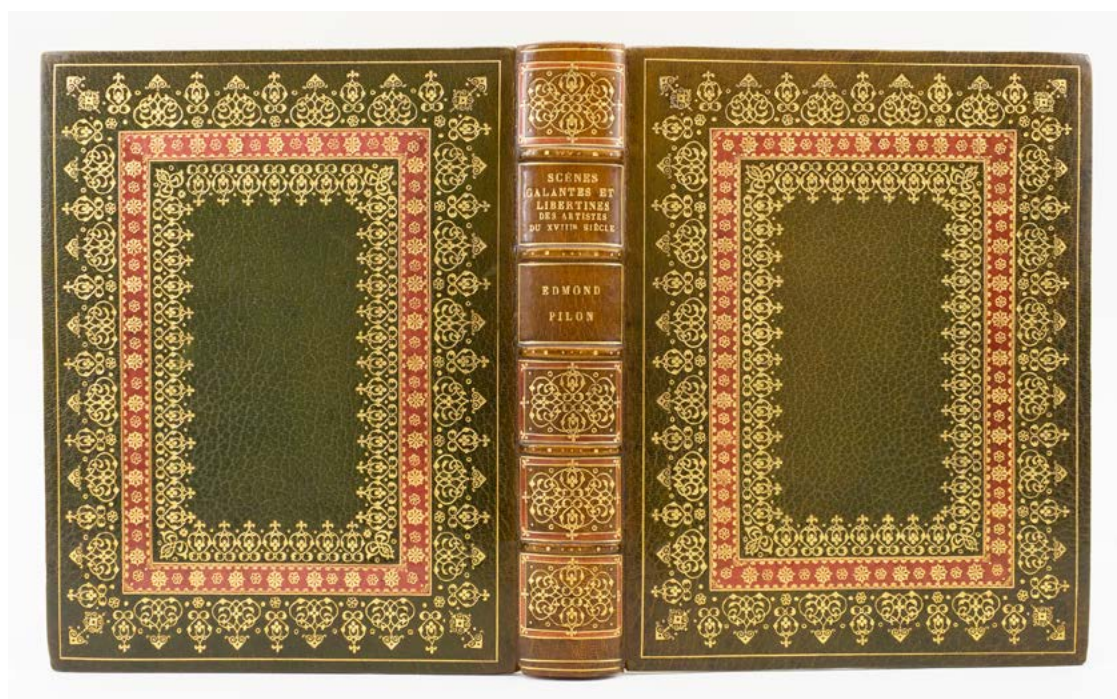
The 32 essays printed here, all of which had appeared previously in periodical form, deal with Steele, Prior, Fielding, Hanway, Hogarth, Gray, Chesterfield, Walpole, Goldsmith, Cowper, Bewick, Richardson, Smollet, Johnson, and several others. The text is the work of Henry Austin Dobson (1840-1921), a poet of lighter verse whose extensive knowledge of the 18th century led him to write full-blown



biographies of Hogarth, Goldsmith, Fanny Burney, Horace Walpole, Richardson, and Steele. (He also wrote biographies of the Frenchwomen Charlotte Corday, Madame Roland, the Princesse de Lamballe, and Madame de Genlis.) The illustrations here give faces to the names, which include not only writers, but others of interest to bibliophiles, such as bookbinder Roger Payne. These "Vignettes" were so popular that a third series was issued in 1896, and all three went through several editions on both sides of the Atlantic. Printed on high quality paper with immense margins, our especially attractive Large Paper edition is rarely seen in the marketplace, let alone in handsome morocco. (ST17129-007)

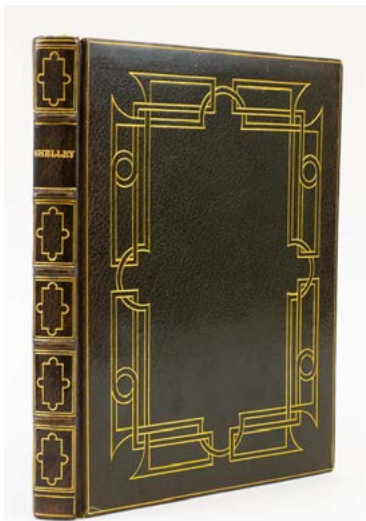


105 (BINDINGS - OTTO SCHULZE). PILON, EDMOND. SCÈNES GALANTES ET LIBERTINES DES ARTISTES DU XVIII[EM]E SIÈCLE. (Paris: Édition d'Art, 1909) 311 x 235 mm. (12 1/4 x 9 1/4"). 116, [6]

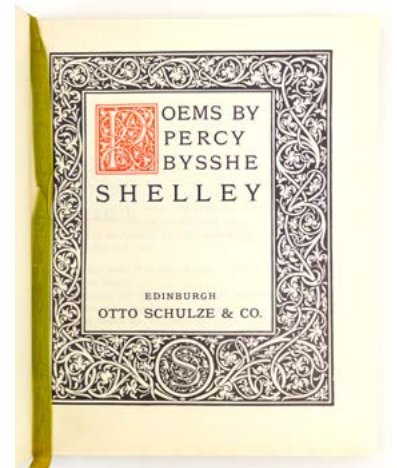


pp. No. 207 OF 275 COPIES OF L'ÉDITION D'ART on Hollande (and 25 copies on Japon). SPLENDID CONTEMPORARY OLIVE BROWN CRUSHED MOROCCO BY OTTO SCHULZE OF EDINBURGH (stamp-signed in gilt on front turn-in), covers richly gilt and inlaid with a frame of rose morocco tooled in gilt and flanked by rows of large and small arabesques, raised bands, spine in similarly decorated compartments framed by inlaid rose morocco and densely tooled in gilt, wide inner gilt dentelles, top edge gilt, other edges untrimmed. Color vignette on title and 38 attractive plates reproducing Rococo masters Fragonard, Boucher, Eisen, and Baudouin, 10 of these in color (the plates all mounted on stubs, perhaps as issued, and with original tissue guards). Front flyleaf with pictorial bookplate of John R. Menzies. ♦Spine lightly and evenly sunned to a pleasing hazel brown, separation at hinge between two front flyleaves, occasional light freckled foxing, otherwise a fine copy in a handsome binding that shows virtually no wear. \$4,000

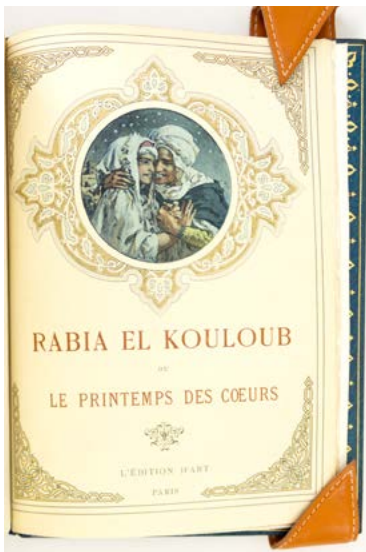
This is a luxuriously produced French treatise on love and courtship in the 18th century, amply illustrated by amatory and other kinds of carnal scenes rendered by some of the finest French artists of the age, and especially appealing here because of the exuberant binding that covers it. From 1906 until his death in 1935, our previous owner, John R. Menzies, was chairman of John Menzies & Co., founded in Edinburgh in 1833 by his father. The firm sold books, magazine, and newspapers, becoming (with W. H. Smith) the major newsagent in the United Kingdom in the 20th century (until Smith bought out the company in 1990). (ST17129-019)



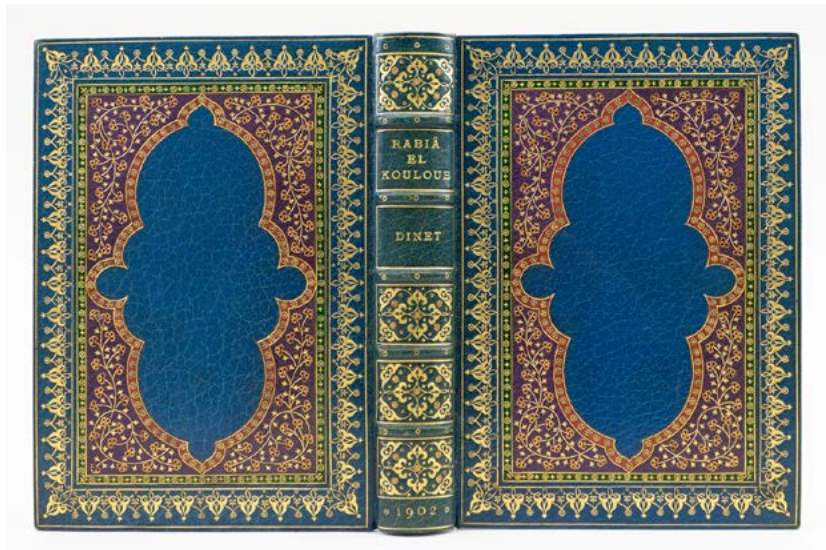
106 (BINDINGS - OTTO SCHULZE). SHELLEY, PERCY BYSSHE. POEMS. (Edinburgh: Printed by Turnbull and Spears for Otto Schulze & Co., September 1903) 208 x 176 mm. (8 3/4 x 7"). [v], 289, [1] pp., [1] leaf (colophon). No. 25 OF 40 COPIES printed on Japanese Vellum. MOST ATTRACTIVE DARK BROWN CRUSHED MOROCCO, GILT, BY OTTO SCHULZE & CO. (stamp-signed on front turn-in), covers with complex strapwork frame, raised bands, spine compartments with lobed centerpiece, gilt lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. With woodcut white-vine border on title page and on the first page of three poems, large white-vine initial printed in red on title page, numerous six-line white-vine initials throughout. Printed in red and black. ♦Nearly invisible short scratch near head of front board, a couple of corners gently bumped, trivial internal imperfections, but A VERY FINE COPY with virtually no signs of use, inside or out. \$3,750



This collection of poems by the great Romantic rebel is a strictly limited deluxe production from Edinburgh publisher Otto Schulze, clearly intended to capitalize on the allure of books produced by the great English private presses. The handsome binding ranks with those produced by London workshops. (ST17129-027)



107 (BINDINGS - OTTO SCHULZE). SLIMAN BEN IBRAHIM, BAAMER. ÉTIENNE DINET, Illustrator. RABIA EL KOULOUB OU LE PRINTEMPS DES COEURS. (Paris: H. Piazza et Cie., 1902) 248 x 178 mm. (9 3/4 x 7"). 175, [1] pp., [1] leaf (colophon). No. 248 OF 260 COPIES on papier vélin (from a total edition of 300). EXTRAVAGANT BLUE MOROCCO, GILT AND INLAID, BY OTTO SCHULZE (stamp-signed on front turn-in), covers with a very decorative gilt frame enclosing a Moorish design featuring a lobed central panel framed by a strip of terra cotta morocco inlaid with 96 black morocco and gilt flowers, and (between this and the outer frame) a panel of lilac morocco inlaid with swirls of gilt vines terminating in 22 red blossoms; raised bands, spine gilt in compartments with central fleuron surrounded by small tools and five inlaid red morocco flowers, inner dentelles with brown morocco frame flanked by large and small decorative gilt rolls, top edge gilt, other edges untrimmed. Original color-illustrated paper wrappers bound in at the rear.



With decorative borders enclosing text and with 58 CHROMOLITHOGRAPHED ILLUSTRATIONS BY DINET, consisting of title page and three section titles, four head- or tailpieces, 41 illustrations in the text, and nine full-page plates. Verso of front free endpaper with bookplate of John R. Menzies. Carteret IV, 140. ♦ Spine lightly sunned, one tiny spot on half title, but A VERY FINE COPY, clean, fresh, and bright internally, and in a binding with no signs of wear. \$5,500

This is a strikingly bound deluxe copy of the first book produced by the French Orientalist painter Étienne Dinet and his Arabic teacher and closest friend, Sliman ben Ibrahim. The text of three Saharan folktales related here by Sliman are illustrated with Dinet's sensuous watercolors, and the whole is bound with great animation and skill by Otto Schulze of Edinburgh. Dinet and Sliman met in Algeria in 1889, when Sliman saved the painter from an ambush. Sliman accompanied Dinet to Paris in 1896, where he met the French Society of Oriental Painters and impressed them with both his character and his couscous. Sliman and Dinet also collaborated on a biography of Mohammed and an account of the Hajj they made after Dinet's conversion to Islam. The binding here is reminiscent of an Oriental carpet and echoes Dinet's beautiful designs used inside the book. (ST17129-011)



108 (BINDINGS - OTTO SCHULZE). (VALE PRESS). TENNYSON, ALFRED LORD. IN MEMORIAM. (London: Vale Press, 1900) 233 x 150 mm. (9 1/4 x 6"). cxxv, [i] pp., [1] leaf. ONE OF 320 COPIES on paper (another 10 were issued on vellum). LOVELY CERULEAN BLUE CRUSHED MOROCCO BY OTTO SCHULZE & CO. OF EDINBURGH (stamp-signed on front turn-in) covers with border of plain and decorative gilt rules, central panels with double gilt-rule frame entwined with numerous inlaid red morocco roses; raised bands, spine panels and very broad turn-ins similarly decorated, the binding, in all, WITH A TOTAL OF 351 INLAID RED MOROCCO ROSES, top edge gilt. With printer's device on final leaf facing colophon, two large foliated woodcut initials, and full leafy border on first page, all designed

by C. S. Ricketts and engraved by C. E. Keates. Tomkinson, p. 167. ♦ A SPLENDID COPY IN A SPARKLING BINDING. \$5,500

This is a handsomely produced book from a significant private press, the text of great interest to the 19th century, and the binding both beautiful and historically significant. The Vale Press co-founder Charles Ricketts (1866-1931) entered London's City and Guilds Art School in 1882, where he was apprenticed to the prominent wood-engraver Charles Roberts and where he met painter and lithographer Charles Haslewood Shannon (1863-1937), who became his lifelong

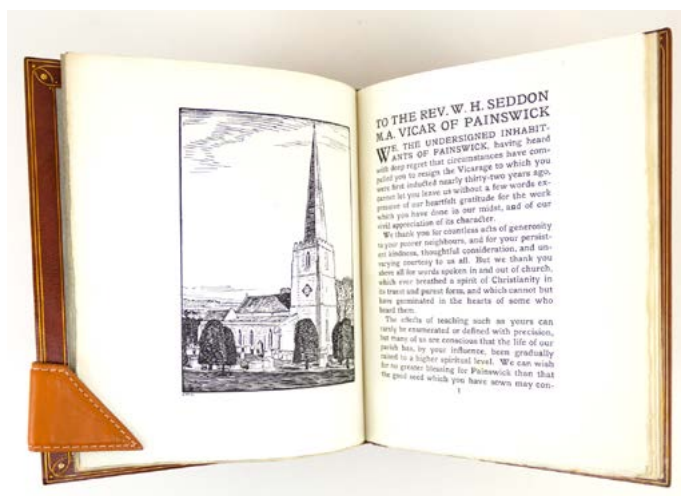


partner. With the financial support of barrister Llewellyn Hacon and a £500 inheritance from Ricketts' grandfather, the partners set up the Vale Press in 1894. Cave notes that Vale Press books "were individually designed, with much closer attention given to each of the volumes in a style that accorded with the needs of the individual texts being printed." (For another work by the press, see item #71, above.) This beautifully bound and printed volume contains Tennyson's famed elegaic poem, a tribute to his college friend, Arthur Henry Hallam (1811-33), son of the famous historian Henry Hallam (1777-1859). Written in rhyming quatrains, the poem moves from grief and doubt to certainty that the universe is purposeful. It was a sensational best-seller, striking a deep note of resonance with Victorian readers and the queen herself, who told the poet that "Next to the Bible, 'In Memoriam' is my comfort." (ST17129-014)

HERE ENDS THIS EDITION OF
TENNYSON'S IN MEMORIAM
SEEN THROUGH THE PRESS
BY C. J. HOLMES
AND DECORATED
WITH BORDER DESIGNED
BY C. S. RICKETTS
AND ENGRAVED BY
C. E. KEATES
PRINTED AT
THE BALLANTYNE
PRESS
LONDON
M. C. M.

109 (BINDINGS - W. H. SMITH / COCKERELL). (SEDDON, W. H., his copy). [PAINSWICK PARISHIONERS].

A FEW WORDS OF FAREWELL FROM HIS PARISHIONERS TO THE REV. W. H. SEDDON ON HIS RESIGNATION OF THE VICARAGE OF PAINSWICK. (London: Chiswick Press, March 1917) 198 x 182 mm. (7 7/8 x 6 1/2"). 24 pp. ONE OF TEN COPIES PRINTED. FINE TAN CRUSHED MOROCCO, GILT, IN AN ARTS & CRAFTS DESIGN, BY THE W. H. SMITH BINDERY (oval "WHS" stamp on rear turn-in), the covers with delicately interlocking gilt fillets forming an outer frame of small squares, an intricate knot at the four corners of the central panel with a tiny white morocco dot inlaid at center, upper cover with panel divided into quadrants by the fillets which terminate in tear-drop shapes that interlace to form a large knot at center, enclosing the initials W. H. S., raised bands, spine compartments ruled in gilt, turn-ins framed with three gilt fillets, two of them interlacing at corners to form a mandorla containing an inlaid white morocco dot, top edge gilt, other edges untrimmed. Original blue printed wrappers bound-in. Woodcut frontispiece of St. Mary's Church in Painswick signed "C M G," 22 decorative woodcut initials heading the sections of the alphabetized list of parishioners. ♦ Spine a bit sunned and with a tiny spot to one panel, naturally occurring variation in the color of the leather, minuscule black dot to rear board, mild thumbing to flyleaf, other trivial imperfections, but a fine copy, clean, fresh, and bright internally, in a virtually unworn binding. \$2,900



This delightful keepsake was printed and specially bound to convey the heartfelt gratitude of the parishioners of Painswick to their vicar of 32 years, W. H. Seddon, upon his retirement. He is commended for his generosity, kindness, and consideration, and "above all for words . . . which ever breathed a spirit of Christianity in its truest and purest form." One of Seddon's flock was artist Charles M. Gere (1869-1957), who illustrated books for the Kelmscott Press, and who produced the wood-engraving of the 11th century St. Mary's Church for the frontispiece here. The bookselling firm of W. H. Smith, managed by Arts & Crafts enthusiast and Ashendene Press founder St John Hornby, had a well-regarded bindery that from 1905 until 1915 was operated by Douglas Cockerell (for more on whom see item #76, above). Books bearing the "WHS" stamp during Cockerell's tenure were designed by him, according

to Hobson. Although our binding was created after Cockerell had left to work on projects related to the Great War, its design and execution are very much influenced by his taste and standards, and the finisher who did the tooling was no doubt trained by him. (ST17129-004)

Elaborate Morocco Done for the Société des Beaux Arts

110 (BINDINGS - SOCIÉTÉ DES BEAUX ARTS). GAUTIER, THÉOPHILE. KING CANDAULES. (Paris: Société des Beaux Arts, ca. 1895) 270 x 200 mm. (10 5/8 x 7 7/8"). xix, [i], 21-139, [1] pp. Preface by Anatole France. ONE OF 20 LETTERED COPIES OF THE EDITION DE DEUX MONDES (this copy lettered out of sequence with a stamped red star). SUMPTUOUS AZURE CRUSHED MOROCCO, LAVISHLY GILT AND INLAID in the Art Nouveau style, covers with large central fleur-de-lys in gilt and lilac morocco within an elaborate frame of lily bouquets and garlands inlaid in lilac, orange, and white; raised bands, spine gilt in compartments, the smaller ones at head and tail with an inlaid lilac fleur-de-lys, large central compartment with a spray of lilies in orange and white, and two compartments with gilt titling; very wide turn-ins with elaborate gilt floral and foliate decoration enclosing BURNT ORANGE MOROCCO DOUBLURES, front doublure featuring an oval inset of white kidskin with a hand-colored engraving of a female nude, ivory watered silk endleaves, blue marbled flyleaves, top edge gilt, other edges untrimmed, partially unopened. WITH 61 ILLUSTRATIONS BY PAUL AVRIL, comprised of 20 IN THREE STATES: plain, India-proof, and colored, and one in single state, all with tissue guards. ♦ Spine faintly sunned, otherwise A FINE COPY, as fresh and bright as one could hope for. \$3,250

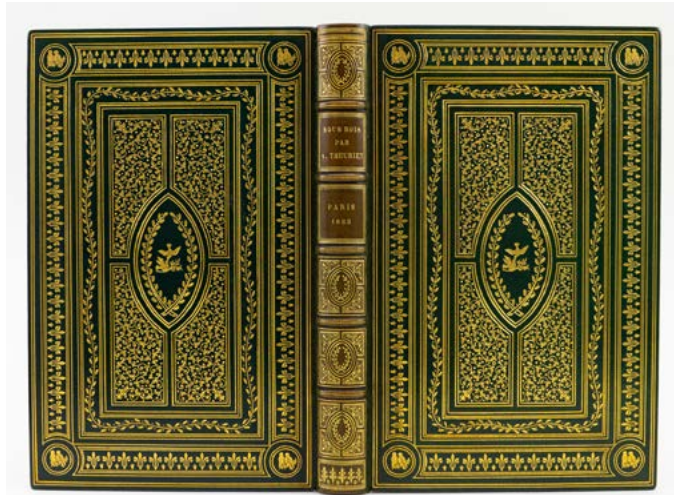


This is a fine luxury volume attractively printed on Japanese vellum with immense margins, beautifully bound in inlaid morocco, and well illustrated with a series of engravings (in multiple states) that were considered to be some of the most attractive of the period. Featuring gallant drawings by the celebrated illustrator Avril (1849-1928), this substantial novel tells of a regicide undertaken to restore the honor of a queen in ancient Greece. Édouard-Henri (later changed to Paul) Avril studied art in various Paris salons, including the École des Beaux Arts. According to Ray, Avril "was a witty and ingenious artist," and a prolific one as well. His greatest achievement is considered to be his illustrations for the first edition in French of "De Figuris Veneris" (a manual of classical erotology). Théophile Gautier (1811-72) was one of the most popular writers of his time and a noted champion of art for art's sake. The Société des Beaux Arts produced opulent volumes, notable for the fine printing on deluxe paper stock, illustrations by noted artists of the day, and sumptuous bindings with many inlays and gilt. While the bindings were unsigned, they were clearly produced by one of the premier Belle

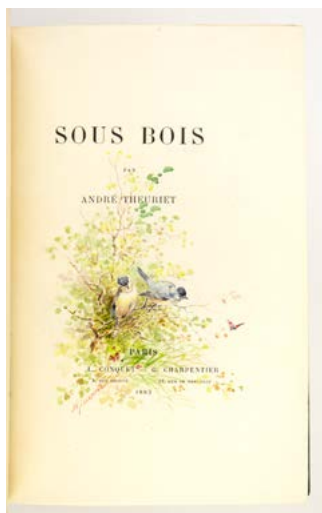
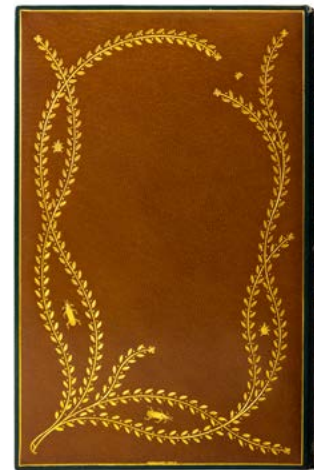
Epoque ateliers. The present handsome English language edition appears from time to time in the market, but not normally with plates in multiple states and rarely in such an animated and perfectly preserved binding. (ST17129-049)

*A Luxury Volume Rife with Natural History, from its Content
To its Charming Binding, Crawling with Ladybugs and Beetles*

111 (BINDINGS - THIBARON-JOLY). THEURIET, ANDRÉ. GIACOMELLI, HECTOR, **Illustrator**. SOUS BOIS. (Paris: L. Conquet et G. Charpentier, 1883) 222 x 140 mm. (8 3/4 x 5 5/8"). 1 p.l., 2, [2] pp., [1] leaf, xix, [1], 269, [3] pp. Preface by Jules Claretie. No. 14 OF 75 COPIES on Chine (as here) or Japon, according



to the subscriber's preference, WITH ILLUSTRATIONS IN TWO STATES, one before letters, from a total edition of 500 copies. Printed on Large Paper. SUPERB GREEN CRUSHED MOROCCO, ELEGANTLY AND VERY ELABORATELY GILT, BY THIBARON-JOLY, covers with elaborate frame of compartments formed by French fillets and decorated with repeated fleur-de-lis tools, roundels at corners containing a pair of love birds, central panel enclosed by curving leafy branches between sets of French fillets, center panel divided into four quadrants, each densely tooled with twining vines, enclosing a mandorla-shaped centerpiece containing two doves within an olive branch wreath, raised bands, spine compartments in the style of the central panel, with olive branch wreath at center, gilt lettering, HONEY BROWN MOROCCO DOUBLURES, tooled with a spray of gilt branches, with two beetles and two ladybugs crawling among them and a tiny butterfly hovering above, leather hinges, marbled endpapers and flyleaves, all edges gilt. Original paper wrappers in two states (on Chine and Japon) bound in at front and rear. In a matching chamois-lined slipcase. Extra engraved illustrated title page in five states: full-color, purple, sanguine, and green states on Japon, black & white state on Chine, 69 wood engraved illustrations by H. Giacomelli in the text and in an additional state before letters, illustrated title pages dated 1884 in three states (purple, green, and black & white) added at rear, Japon front wrapper WITH A CHARMING ORIGINAL WATERCOLOR OF BIRDS IN A TREE SIGNED BY GIACOMELLI preceding the printed title page. Verso of marbled front flyleaf with gilt monogram stamp of "E S." Vicaire VII, 789; Ray 289. ♦Spine evenly sunned to a pale olive green, thin red and blue lines just at tail edge of perhaps a quarter of the leaves (apparently there before printing and perhaps meant to be trimmed off, given the margins here are vast), other insignificant imperfections, but A VERY FINE COPY, clean and fresh internally, IN AN UNWORN BINDING BRIGHT WITH GILT. \$5,000

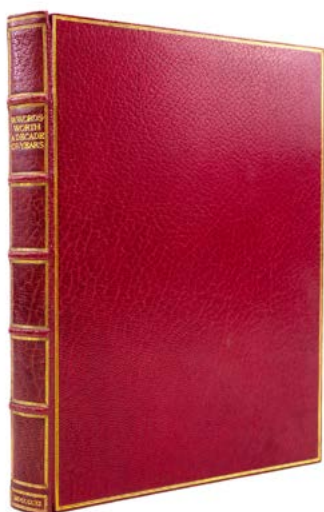


This deluxe edition of Theuriet's winsome tales of country life boasts illustrations that Ray deems "in perfect harmony with the author's youthful reveries" and a binding alive with flora and fauna by a leading Parisian workshop. Theuriet (1833-1907) was noted for his keenly observed and empathetic depictions of the petit bourgeoisie and the French countryside: Lemaître describes him as "the best, most cordial, and most accurate painter" of this world. First issued in 1867, "Sous Bois" contains the stories "Autumn in the Woods," "Research on Coleoptera [Beetles]," and "Song of the Gardener." According to Ray, Theuriet was "delighted" with the choice of Hector Giacomelli to illustrate this reissue, proclaiming "Giacco" to be "the artist who was best acquainted with the familiar life of birds, plants, and insects, and who knew how to depict it with as much charm as delicacy." In Ray's

opinion, the synergy between words and art here has produced "one of [the luxury publisher] Conquet's most successful books." The binder Thibaron was the favorite pupil of Georges Trautz (1807-79), considered by Michon "the uncontested master of the luxury binding," who achieved a level of celebrity that Michon says would be difficult to imagine. After Trautz retired, Thibaron established his own bindery, and, according to Beraldi, he seemed poised to become heir to his master's position in the binding world, but, sadly, he died very soon afterwards, before he could begin to fulfill that promise. After having apprenticed with a provincial binder, Antoine Joly (1838-1917) moved to Paris, found employment with the celebrated Léon Gruel, later formed a partnership with Thibaron in 1874, became his successor, and, in 1892, turned the business over to his son Robert (1870? - 1924). (ST16947)

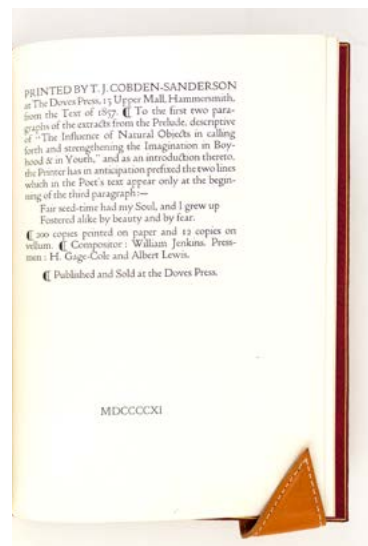
***A Small Limitation Doves Press Book with Everything:
Thiersch Binding, Gorgeous Condition, Distinguished Provenance***

112 (BINDINGS - FRIEDA THIRSCH). (DOVES PRESS). WORDSWORTH, WILLIAM. A DECADE OF YEARS. (Hammersmith: Doves Press, 1911) 235 x 165 mm. (9 1/4 x 6 1/2"). 230 pp., [1] leaf. ONE OF 200 COPIES ON PAPER (and 12 on vellum). FINE RED CRUSHED MOROCCO BY FRIEDA THIRSCH (stamp-signed on rear turn-in), covers with double gilt fillet border, raised bands, double gilt-ruled compartments, gilt titling, turn-ins with gilt French fillet, all edges gilt. In the matching morocco-lipped marbled paper slipcase lined with fleece. Printed in red and black. Front flyleaf with tiny oval "E K" stamp of Ernst Kyriss. Tidcombe DP-25; Tomkinson, p. 56. ♦AN EXTRAORDINARILY FINE, EXCEPTIONALLY BRIGHT, COPY, little changed from the day it left the bindery. **\$9,500**

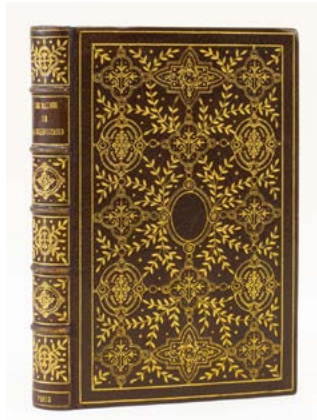


This is an excellent example of the fine printing produced by T. J. Cobden-Sanderson and Emery Walker at the Doves Press and the fine binding done by Frieda Thiersch, the German binder who had trained with the former head of the Doves Bindery, Charles McLeish. That master artisan wrote of his pupil, "Miss Thiersch became the most skillful pupil we ever had and we considered her, at the time of leaving us [in 1912], equal to any professional." Thiersch has clearly drawn on her studies with McLeish for the design of this binding, which brings to mind the simple elegance of Doves bindings, and for the flawless execution. Upon completing her apprenticeship with McLeish, Thiersch (1889-1947) worked for Leipzig art bookbinder Carl Sonntag before opening her first workshop in Berlin in 1913. Soon thereafter, she became the principal binder for Willy Wiegand's Bremer Presse (see items #118 and 119, below), while continuing to create bindings for discriminating collectors. It was her custom to sign bindings she bound with her own hands with her full name, as here; books bound by her workers under

her supervision were signed with her initials instead (as in item #119). When financial difficulties forced Wiegand to close the Bremer Presse in 1934, Thiersch's business was hard hit, and she was forced to turn to a sinister new source of employment. The emerging Nazi party was attracted to Thiersch's work by her international reputation, and she soon became the binder of choice for the party and for Hitler himself, creating document folders, guest books, photo albums, and so on. The present Doves publication is highly sought after both because of its limited press run and its content, which Cobden-Sanderson greatly admired for its "cosmic" quality. Tidcombe tells us that in the present anthology, the publisher "selected the poems to build one great poem, as Wordsworth himself had intended." As Cobden-Sanderson says, the verses begin and end with Nature, being linked together "in one chain of emotion, rising and falling, expanding and contracting, as is the manner of emotion itself." Perceiving in Wordsworth's works a recourse from the violence of the world, Cobden-Sanderson sent a copy of this book to his old friend Bertrand Russell, who had been imprisoned for his pacifist pronouncements



during the Great War. It is not surprising that this beautiful specimen of the book arts has distinguished provenance: it was previously owned by Ernst Kyriss (1881-1974), an eminent scholar of bookbinding history whose four-volume work on early German book stamps is a classic in the field. He was also a collector of books in special bindings from all periods, and he had a great fondness for press books, especially those printed on vellum. It is not unreasonable to suppose that Kyriss commissioned this binding from Thiersch. (ST16972)



113 (BINDINGS - ZAEHNSDORF). LA ROCHEFOUCAULD, FRANÇOIS, DUC DE. LES MAXIMES SUIVIES DES RÉFLEXIONS DIVERSES PUBLIÉES. (Paris: [Imprimé par D. Jouaust] Librairie Des Bibliophiles, E. Flammarion, Successeur, 1892) 188 x 104 pp. (6 3/4 x 4 1/4"). XL, 290 pp., [1] leaf. Preface and notes by J.-F. Thénard. With the autobiographical essay "Self-Portrait by Himself" from the 1665 first edition, the introductions to the 1665 and the 1678 (fifth) editions, maxims removed from earlier editions, and the posthumously published essays "Reflections." EXQUISITE DARK BROWN MOROCCO, EXUBERANTLY GILT IN THE FANFARE STYLE, BY ZAEHNSDORF (stamp-signed in gilt on front turn-in, blind Exhibition stamp on rear doublure), covers with fillet border enclosing a panel with central oval strapwork medallion surrounded by rows of geometric ornaments, with sprays of leafy fronds connecting them and filling the space between, raised bands, spine compartments with central geometric ornament with leafy cornerpieces, gilt lettering,

turn-ins with gilt fillets accented with leaf sprigs, crimson silk doublures and free endleaves, all edges gilt. Printer's device on title page. Front flyleaf with quote (in French) from the text ["It is more necessary to study men than to study books"] and "Christmas 1895" written in ink; recto of rear free endleaf with Taplow Court library label of William Grenfell, Baron Desborough. ♦ Minor soiling to flyleaves, very faint browning to edges of leaves, otherwise very fine, the text clean and fresh, and in a virtually unworn binding bright with gilt. **\$1,900**

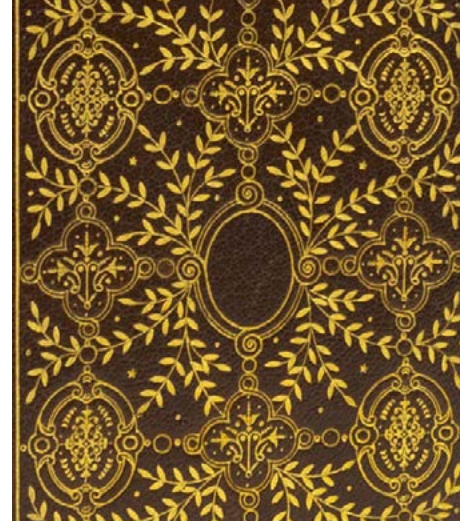
This comprehensive edition of the French moralist's famed collection of epigrams is offered here in a binding done in the fanfare style popular when this work was first printed.

After a turbulent youth of court intrigue and aristocratic rebellions against King Louis XIII, François, Duc de La Rochefoucauld (1613-80) settled into a quiet life in the Parisian salons of Madame de Sablé, Madame de Sévigné, and Madame de La Fayette. It was among this intellectual, witty society that he honed the pithy epigrams that would have such an influence on French literature and culture. As the Oxford Companion notes, "The high degree of polish in the phrasing of the 'Maximes,' which excel in conciseness, precision, and appropriateness of expression, is to some extent due to discussions among his friends . . . The work is a collection of some 500 gnomic sentences in which the author analyses the motives of human conduct with merciless penetration. While he recognizes in rare cases the existence of pure virtue and disinterested sentiments, he finds them tainted, almost universally, with some element of self-love or interested motive." Voltaire drew on La Rochefoucauld's views when writing "Candide," and the "Maximes" impacted

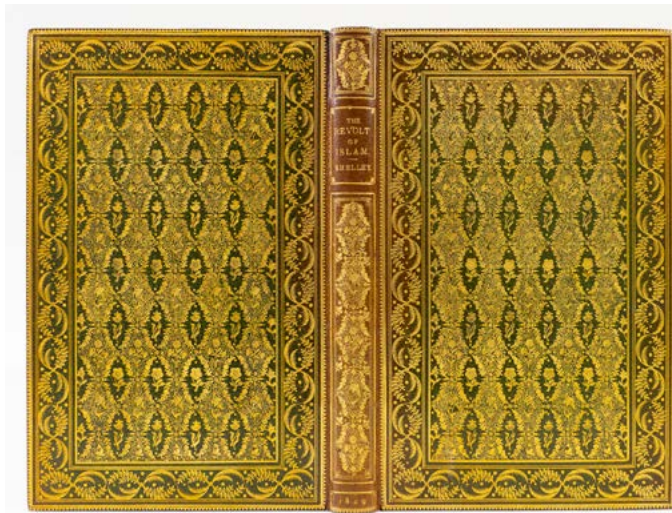


the works of French writers from Stendhal to André Gide, as well as philosopher Friedrich Nietzsche and English novelist Thomas Hardy. The duke's worldview would have resonated with former owner William Grenfell, Baron Desborough (1855-1945), a sportsman and indefatigable public servant who was one of the founding members of The Souls (fl. 1886-1900), an elite group of friends whose social gatherings for intellectual discussions were perhaps Victorian London's closest approximation of a Parisian salon. Although other members included prominent and accomplished men and women, it was the parties given by Grenfell's wife and fellow Soul Ettie that attracted guests like Vita Sackville-West, H. G. Wells, Edith Wharton, Oscar Wilde, Edward VII (when Prince of Wales), and Winston Churchill. One can easily imagine one of the Souls presenting this volume to the Grenfells for Christmas in 1895. By one of the great London workshops, the binding here is a modified example of the fanfare style of decoration popular in France from the late 16th to mid-17th century. The main features of this style, in Glaister's words, "are interlacing ribbons" that form "compartments of various shapes, with emphasis given to a central compartment." Ornaments made with small hand tools "fill all the compartments except the central one and almost completely cover the sides." The fanfare style is perhaps most frequently associated with the work of Nicolas and Clovis Eve, court binders and booksellers to successive kings of France from about 1578 to 1634. It is generally believed that the term "fanfare" actually took its name from an early 17th century music book (the title of which

begins with the word “fanfare”) acquired by the bibliophile Charles Nodier in 1829. The book was bound for Nodier by the famous Parisian binder Joseph Thouvenin, using an appropriately retrospective design in imitation of the Eves’ style, which from that point forward came to be known as “fanfare.” The Zaehnsdorf bindery produced a number of bindings in this genre with their usual expertise. Hungarian-born Joseph Zaehnsdorf (1816-86) served his apprenticeship in Stuttgart, worked at a number of European locations as a journeyman, and then settled in London, where he was hired first by Westley and then by Mackenzie before opening his own workshop in 1842. His son and namesake took over the business at 33, when the senior Joseph died, and the firm flourished under the son’s leadership, becoming a leading West End bindery. Over the years, Zaehnsdorf employed a considerable number of distinguished binders, including the Frenchman Louis Genth (who was chief finisher from 1859-84), and trained a number of others, including Roger de Coverly and Sarah Prideaux. A family-run business until 1947, the Zaehnsdorf bindery continued to produce consistently attractive, tasteful, and innovative designs executed with unfailing skill. It is generally understood that the Zaehnsdorf firm reserved the use of its oval stamp showing a binder at work for their finest bindings, including those entered in exhibitions. Other examples of their work can be seen in the following item and in items #127, 153, and 168, below. (ST17001)



The Hauck Copy, Nearly Encrusted with Particularly Elegant Gilt



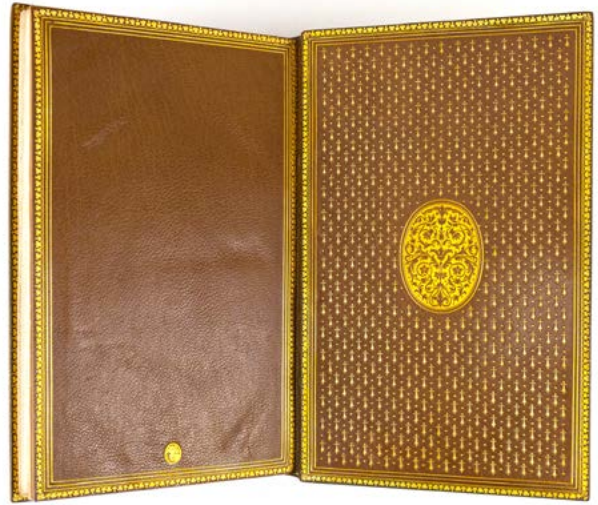
114 (BINDINGS - ZAEHNSDORF). SHELLEY, PERCY BYSSHE. THE REVOLT OF ISLAM; A POEM, IN TWELVE CANTOS. (London: Printed for John Brooks, 1829) 229 x 152 mm. (9 x 6"). xxxii, [1] leaf (section title), 270, [2] pp. (without the initial blank). SUMPTUOUS OLIVE GREEN MOROCCO, VIGOROUSLY AND SPLENDIDLY GILT, BY ZAEHNSDORF (stamp-signed on front doublure, and with the firm’s oval exhibition stamp on rear endleaf), covers framed by multiple plain and decorative rules and garlands of palm and olive branches, large central panel densely tooled with 13 horizontal rows of either four or five elegant floral sprigs of various shapes, some within flower-framed ovals, others on a stippled background; flat spine gilt in similar fashion, gilt titling, TAN MOROCCO DOUBLURES with intricate

central gilt arabesque on a field semé with gilt dots and daggers, tan morocco endleaves with gilt border, top edge gilt and beautifully gauffered to match the floral design on the covers. From the collection of Cornelius J. Hauck (though apparently with his bookplate removed). Granniss 45. ♦Spine sunned toward brown (a ubiquitous problem with green morocco), very slight rubbing to joints (top inch of rear joint a little more significantly so), front flyleaf with small closed tear at fore edge (title page with small mended half-inch tear in the same place), but a very desirable copy nonetheless, the text clean and pleasing, and the riotously embellished binding almost flaming with gold. **\$12,500**

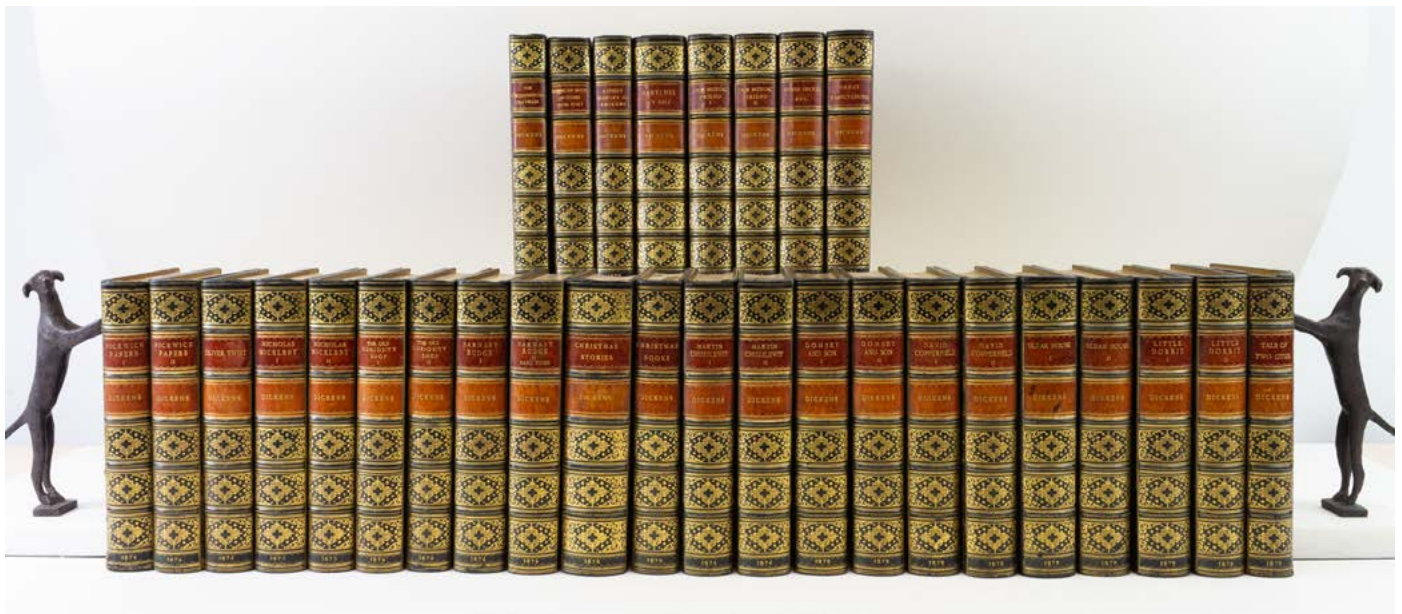
With distinguished provenance, this is a glittering exhibition binding that makes a memorable display, its fine and dense pointillé ground, its exquisitely gauffered top edge, and its especially refined floral and leafy ornamentation being particularly notable. A spiritual odyssey of lovers divided and seeking reunion, “The Revolt of Islam” is Shelley’s longest work



(despite its title, the poem has little, if anything, to do with Islam, though religion is generally addressed). The work was issued late in 1817 as "Laon and Cythna," but certain passages of that piece disturbed the publisher, who demanded that they be changed or removed. Shelley reluctantly agreed, and his alterations included the substitution of the present title. We have the Brooks edition, with a new title page, using the text of the first edition, second issue (with the fly title correctly bound as d1, and the preface ending on p. xxi). As Granniss indicates, "the original quires and cancel leaves of the work fell into the hands of John Brooks, who issued them, in 1829, with a new title." Our volume comes from the illustrious collection of Cincinnati businessman, arborist, and philanthropist Cornelius J. Hauck (1893-1967), whose fortune was made in the family brewery; the auction of his library at Christie's in 2006 totaled more than \$12.4 million (this item was lot #593, selling for \$3,360). (ST17129-039)

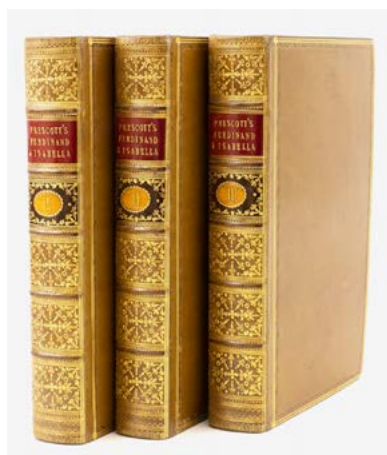


115 (BINDINGS - FINELY BOUND SETS). DICKENS, CHARLES. THE WORKS. (London: Chapman and Hall, 1874-76) 219 x 140 mm. (8 5/8 x 5 1/2"). **30 volumes.** VERY PLEASING DARK BLUE STRAIGHT-GRAIN MOROCCO, HANDSOMELY GILT, BY RIVIERE & SON (stamp-signed on verso of front free endpaper), covers bordered with gilt double rule and wide ornate floral roll incorporating fleuron cornerpieces; raised bands, spines heavily gilt in double-ruled compartments with ornate central lozenge surrounded by small tools and intricate scrolling volute cornerpieces, inner gilt dentelles, marbled endpapers, all edges gilt (two volumes very expertly rebaked, using the original backstrip, and three volumes expertly rejoined). Copiously illustrated with 461 plates by various artists and engravers, as called for, plus numerous illustrations in the text. Podeschi D-72. ♦Two-thirds of the volumes with a little wear and chipping at spine top, spines faded toward blue-green (though not very noticeable because of the heavy gilt), covers slightly lighter in color toward fore edges, a hint of wear to joints and extremities (well masked by dye), but still a handsomely bound set in generally excellent condition, and showing virtually no signs of internal use, being entirely smooth, clean, and fresh. **\$4,500**



This is a handsomely bound set, from one of England's top binders, of the ever-popular works of Charles Dickens (1812-70), an author whose writings are among the most familiar of all British authors. As DNB observes, Dickens had an "extraordinary ability to create, and give unforgettably expressive names to, figures who are highly individualized

by their physical appearance, dress, and mannerisms, and who are also powerfully allegorical, being brilliant incarnations of various aspects of perennial human nature." Dickens was admired by his contemporaries as a masterful story teller, and despite the disdain of early 20th century critics, he remains popular today both in academic circles and with the reading public. DNB says that "there can be few other English writers—apart, of course, from Shakespeare—with such widespread influence as Dickens, not only on their successors in the national literature, but also on major foreign writers, and few have been the subject of so many outstanding treatises by foreign critics." (For the bindery here, see item #99, above.) (CJ12102)



116 (BINDINGS - FINELY BOUND SETS). PRESCOTT, WILLIAM. HISTORY OF THE REIGN OF FERDINAND AND ISABELLA, THE CATHOLIC, OF SPAIN. (London: Richard Bentley, 1850, 1849, 1849) 180 x 115 mm. (7 x 4 1/2"). **Three volumes.** Sixth Edition of volume I, Fifth Edition of volumes II and III. FINE CONTEMPORARY TAN POLISHED CALF, covers bordered by double gilt fillet and blind roll, raised bands, spines lavishly gilt in compartments with fleuron formed of small tools, pomegranate cornerpieces, one brown and one red morocco label, marbled endpapers and edges. Flyleaf of first volume inscribed in ink: "J. R. Farquharson / from his sincere friend / M. M. Prendergast / on his leaving Eton. / Election 1850." ♦ Three small indentations to rear board of one volume, last quire of volume I with upper corner creased, other trivial imperfections, but AN ESPECIALLY FINE SET, clean, fresh, and bright internally, with no signs of use inside or out. **\$1,250**

This history of Spain under the eventful rule of Ferdinand and Isabella is in virtually the same condition today as when it was presented by one Eton "old boy" to another. William H. Prescott (1796-1859) was an American historian specializing in Spain and the Spanish Empire. Originally published in 1837, the present work quickly became a classic in the field, along with his two other major works: "The History of the Conquest of Mexico" (1843), and "A History of the Conquest of Peru" (1847). Both the giver and the recipient of this set left the playing fields of Eton to serve in Her Majesty's forces defending the Empire. James Ross Farquharson (d. 1888) of Invercauld, Scotland, served in the Crimea, eventually rising to the rank of Lt. Colonel in the Scots Fusilier Guards. Maunsell Mark Prendergast (d. 1907) became a Major General in the 4th Bengal cavalry, fighting in the Indian mutiny at the siege of Lucknow. Lt. Col. Farquharson apparently never found time to read Prendergast's gift, and it remains in outstanding condition. (ST16795)



*Illustrated and Inscribed by Georges Braque,
And in a Striking Oversized Art Deco Binding*

117 BRAQUE, GEORGES, Illustrator. (BINDINGS - BRINDEAU). PONGE, FRANCIS. CINQ SAPATES. (Paris: [Maeght], 1950) 408 x 280 mm. (16 x 11"). 50 pp., [2] leaves. No. 82 OF 101 COPIES. INGENIOUS DOVE GRAY CALF BY FRANÇOIS BRINDEAU (stamp-signed on front doublure), covers with geometric onlays that are variations of the number 5 ("cinq"), some highlighted with white-tooled parallel lines, author's name and title lettered in blue on upper cover, artist's name and date on lower, smooth spine, gray calf doublures,



gray suede free endleaves, edges untrimmed. Original printed gray wrappers bound in. Housed in (lightly scuffed) matching gray linen clamshell box, gray calf label lettered in blue and white on spine. With five half-page black etchings by Braque. HALF TITLE WITH ORIGINAL WATERCOLOR OF BLUE LEAVES AND INSCRIPTION BY BRAQUE: "Pour Max Pellequer, bien amicalement, G. Braque 1951." Peyré, "Peinture et Poésie," p. 149; The Artist and the Book, 1860-1960, 37. ♦ Isolated faint marginal foxing, slight crease to title page, but a VERY FINE COPY, clean, fresh, and bright internally in a pristine binding. **\$13,000**

Elegantly illustrated and inscribed by a great 20th century artist and bound in a sculptural Art Deco design, this is a collection of five poems about "sapates"—valuable gifts hidden inside a gift of lesser value, such as a diamond ring inside a cupcake. Our volume does not fall under this category: its outside is every bit as impressive as the contents. The celebrated French artist Georges Braque (1882-1963) was a painter, collagist, printmaker, and sculptor who made important contributions to the Fauve movement in the early 20th century, and to the development of Cubism, in

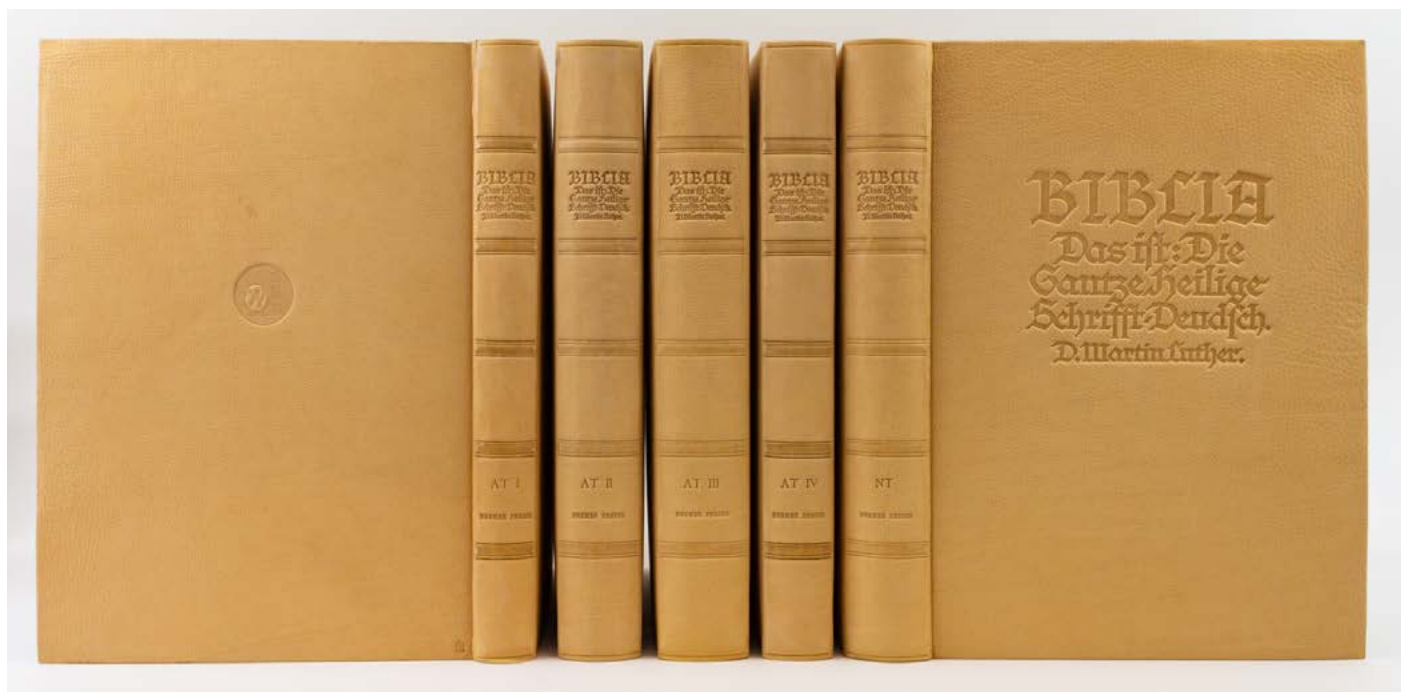




which he and Picasso were the leading lights. The illustrations here, done near the end of his long career, depict the five “sapates”—oil, olives, a jug, a rough sketch of a fish, a shutter—in simple black and white, with more realism than his Cubist works but still in simple, pared-down lines. To accompany the inscription of this volume to banker Max Pellequer (d. 1974), nephew of Picasso’s friend André Level, Braque added a small painting of cerulean blue leaves, a single note of color in the blacks, whites, and grays of the text, and one picked up by binder François Brindeau, who used that hue for the lettering on the covers. Brindeau studied at the École Estienne, graduating in 1976, and then worked with Jean de Gonet. He created the present binding for bibliophile and former Olympic rowing medalist Maurice Houdayer (1931-2020), a connoisseur of contemporary bindings who had a great love of Art Deco. Houdayer served as president of the Amis de la Reliure Originale, and assembled an impressive collection of illustrated books in bindings he commissioned from innovative designers. Montpellier-born poet Francis Ponge (1899-1988) was known as “the poet of things” because he wrote about simple everyday objects like the subjects of the present work. His poetry invites us to contemplate often overlooked commonplace objects, and perhaps in doing so, to discover something about the human psyche. Literary critic David Gascoyne noted that Ponge “addressed himself to the common reader in the hope of persuading us that poetry is not merely a preoccupation of the idle and overeducated.” (ST16802)

A Specially Bound, Immaculate Copy of the Signal Achievement of the Bremer Presse

118 (BREMER PRESSE). BIBLE IN GERMAN. BIBLIA DAS IST: DIE GANTZE HEILIGE SCHRIFT. DEUDSCH. D. MARTIN LUTHER. [THE GERMAN BIBLE IN LUTHER’S TRANSLATION]. (Munich: Bremer Presse, 1926-28) 360 x 250 mm. (14 1/4 x 10”). **Five volumes.** Edited by Carl von Kraus. ONE OF 365

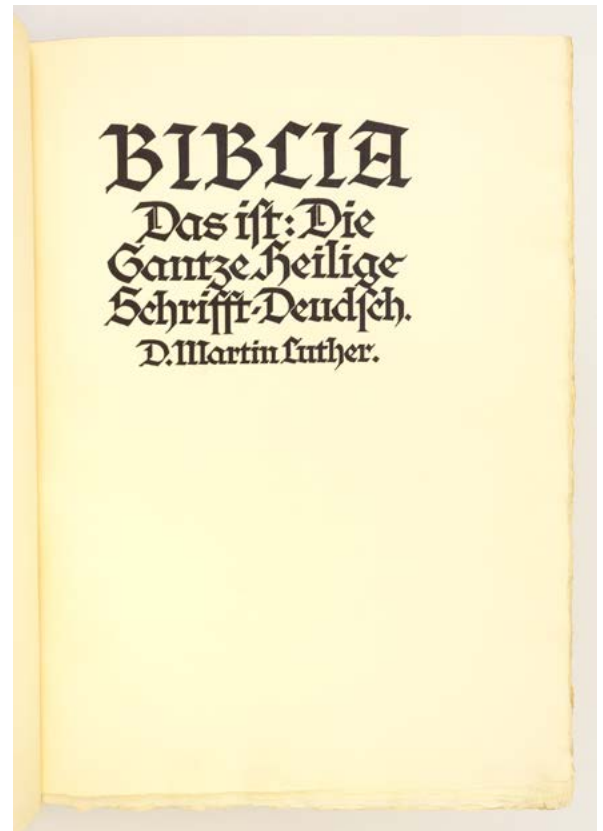


DIE AUSGABE DER BIBELÜBERSETZUNG MARTIN LUTHERS
ist von der Bremer Presse zum Gedächtnis der vor vierhundert Jahren
erfolgten Vollendung des Werkes gedruckt worden. Die Durchsicht
des Textes hat Carl von Kraus auf Grund der Ausgaben von 1545
und 1546 besorgt. Die Herstellung erfolgte auf der Handpresse in ei-
ner Auflage von dreihundertundfünfundsechzig Exemplaren unter
Verwendung der für diese Ausgabe besonders geschnittenen Schrift.
Die Titel und Initialen hat Anna Simons gezeichnet. Der Druck dieses
ersten Bandes wurde im Dezember 1920 beendet.
Exemplar Nr. 175

bookplate of Martin Wandersleb. Eyssen 88; Ransom, p. 257. ♦ One or two faint spots of foxing, one small marginal smudge, but A CHOICE COPY, with no signs of use inside or out. \$8,000

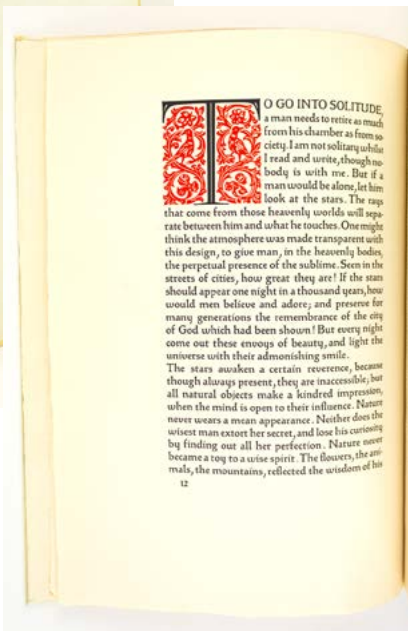
This is a superb copy of the signal achievement of the Bremer Presse, in a restrained but impressive binding produced by Berlin master bookbinder Werner G. Kießig.

Printed on Zander handmade paper with a typeface specially cut by Louis Hoell and initials designed by Anna Simons, this set was issued to celebrate the 400th anniversary of the completion of the Lutheran Bible. Rodenberg tells us that this work had for years been the highest goal of the press, and Eyssen proclaims, "a better and more textually reliable re-creation of this national monument is hardly conceivable." Colin Franklin noted in "The Private Presses" that the Gutenberg Museum in Mainz described the Bremer Presse as "the Queen of the Private Presses." According to Ransom, the press offered the Bible in three different bindings: in boards for \$310, in vellum for \$420, and in morocco for \$470. Because she was a woman, Anna Simons (1871-1951) was barred from studying at the Prussian Arts and Crafts School, so she travelled to England to learn from Edward Johnston at the Royal College of Art. Johnston's biographer Priscilla Johnston writes, "She was one of the best students Johnston ever had and certainly one of those who exercised the greatest influence afterwards, for she disseminated his teaching throughout Germany where it was perhaps more fruitful, even, than in England." She designed some 1,400 initials and title pages for the Bremer Presse. Binder Werner G. Kießig (1924-2014) apprenticed with German master binder Kurt Grünewald and studied with Bruno Scheer before attaining the rank of Meister in 1948. Although he lived in East Germany for much of his career, his status as a master craftsman afforded him more freedom than usual—to exhibit internationally and to join organizations like Meister der Einbandkunst (MDE) and Designer Bookbinders. He was the preferred bookbinder for volumes produced by Wolfram Benda's Bear Press. From the 1970s on, Kießig signed his bindings with the stamp of a "K" in a stylized book designed by Herbert Prüget. Our bindings also bear the stamp of former owner Martin Wandersleb (1924-2005), designed by Otto Rohse. The bookplate designed for this bibliophile and theologian by the artist Gerhard Marcks is on the front pastedown. This set was also part of the collection of Hamburg collector Barbara Achilles (d. 2010), who put together an impressive library of private press books. (ST16973)



BREMER PRESSE-MÜNCHEN-MCMXXIX
Gedruckt in fünfhundertunddreissig Exemplaren,
von denen einhundertundfünfzig (Nr. 131-280)
für den Buch-Bund Hamburg, zweihundertund-
fünfzig (Nr. 1-100) für das Random House, New
York, abgezogen worden sind. Den Titel und die
Initialen hat Anna Simons gezeichnet.
Nr. 36

119 (BREMER PRESSE). EMERSON, RALPH WALDO.
NATURE. (Munich: Bremer Presse, 1929) 278 x 190 mm. (11
x 7 1/2"). 86 pp., [1] leaf (colophon). No. 36 OF 130 COPIES printed
for subscribers of the Bremer Presse (plus 150 copies printed for Buch-
Bund Hamburg and 250 copies printed for Random House, New York).
Original stiff vellum by the Bremer Binderei (stamp-signed on rear



pastedown with bindery name and the initials of its director, Frieda Thiersch), raised bands, boards and spine compartments with gilt-rule border, gilt titling to spine, yapp edges. In the original (slightly faded) vellum-lipped blue cardboard slipcase. Title page and decorative initials designed by Anna Simons, printed in red and black. Ransom, p. 257. ♦ An immaculate copy. \$1,900

Virtually unchanged from the day it left the Bremer premises, this is a pristine example of the elegant work produced by one of the greatest Continental private presses. The Press was founded in 1911 by Willy Wiegand (1884-1961) and others, and was active until just before World War II. Cave flatly declares that Bremer had an influence that "was probably greater and longer lasting than that of any of the other fine presses." It certainly is universally considered the most successful and influential of the German private presses, and Ransom says that "perhaps no other organization, private or public, has attempted closer coordination and interrelation of scholarship, type design, and book design." Following the typographic lead of Cobden-Sanderson and Emery Walker, the press "was very much in the grand tradition; a few good, special typefaces were cut and used with magnificent effect in large format editions of Homer, Dante, Tacitus, the Luther Bible, and similar books." (Cave) As with the Doves volumes, ornament was eschewed, except for the splendid initials drawn by Anna Simons, one of Edward Johnston's pupils—embellishments that are seen to good advantage in this work. The considerable success enjoyed by Bremer resided in typography both

refined and innovative, with the highest quality of materials, and with meticulous presswork. In addition to the typefaces cut by Wiegand for exclusive use at his press, new titles and initials were designed and cut for almost every production. Bremer books were bound at the press' own bindery, under the direction of Frieda Thiersch (for more on whom, see item #112, above). The collection of essays by American Transcendentalist Ralph Waldo Emerson (1803-82) on topics including nature, beauty, language, discipline, idealism, and spirit is printed in English, with the colophon in German. This copy was in the superb library of private press books assembled by Hamburg collector Barbara Achilles (d. 2010). It was her wish that, when she died, "the books should not be handed over to a museum or archive and then possibly disappear into storage except for brief exhibitions, but rather, to the delight of new and old collectors, should come back into circulation through an auction." (The Hamburg Achilles Foundation) Her mother and fellow collector, Edith Achilles, honored this request. Subscriber copies of this work are far more uncommon in the marketplace than those printed for Bund-Buch Hamburg and Random House, and copies in the perfect condition seen here are even rarer. (ST16970)



120 BROOKE, RUPERT. POEMS. (London: Sidgwick & Jackson, Ltd., 1911) 190 x 125 mm. (7 3/4 x 4 7/8"). viii, 87, [1] pp. FIRST EDITION. ONE OF 500 COPIES. Publisher's black cloth, paper label on spine. In a maroon morocco-backed pull-off case. Front pastedown with small ex-libris of C. S. Currie, Ettrick, Derrinallum. ♦ Spine very slightly cocked, isolated trivial thumbing, but A FINE COPY, clean, fresh, and bright internally, in an unworn binding. \$2,250

This is the first collection of poetry from Rupert Brooke (1887-1915), who perhaps best personified the doomed youth of the Great War. The son of a schoolmaster at Rugby, Brooke was educated there and

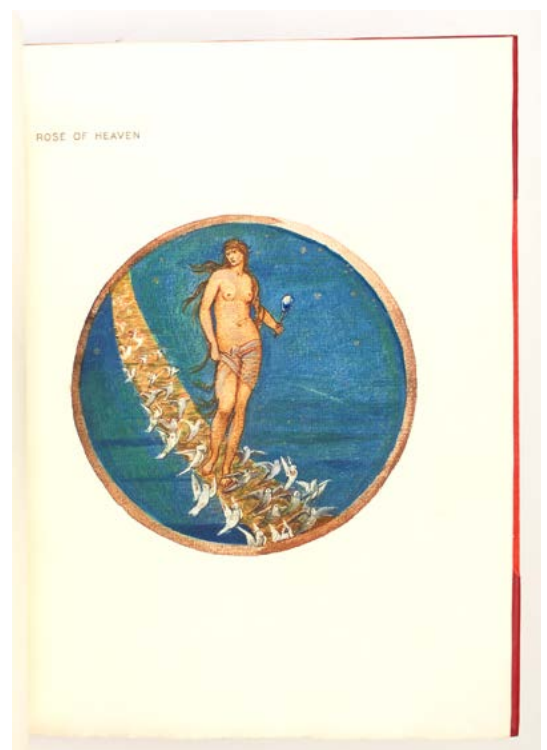
at Cambridge, writing poetry from his early years. According to DNB, "during his years at Cambridge, influenced by the Jacobean poets and dramatists that he studied, Brooke refined the style of his poetry. The lush extravagance learned from the decadents gave way to a harder-edged diction, metaphor which sometimes tested the boundaries of Edwardian good taste, and a penchant for syllogism. He showed a particular felicity in his use of the sonnet and rhymed octosyllabics. The subject matter of the poems is dominated by conflicts in which youth and innocence are preferred to age and experience, mind is valued above the distrusted body, and the 'eternal' is often aspired to at the expense of the transitory." (ST16943a)

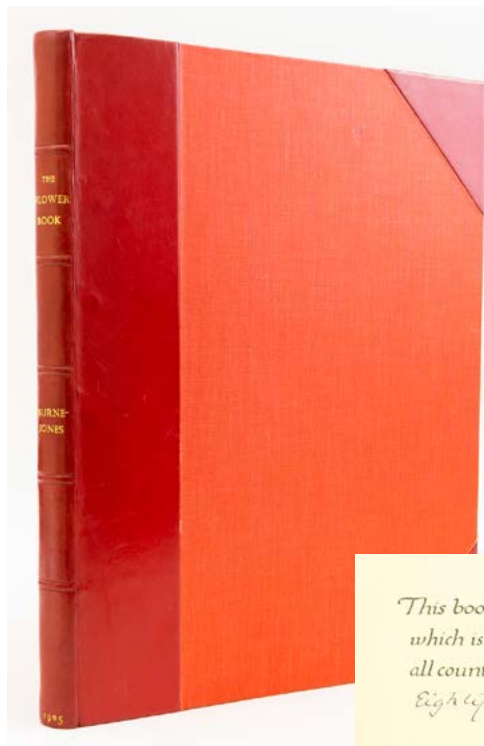


121 BROOKE, RUPERT. 1914 *AND OTHER POEMS*. (London: Sidgwick & Jackson, Ltd., 1915) 192 x 130 mm. (7 3/4 x 5 1/4"). 63, [1] pp. FIRST EDITION. One of 1,000 copies. Publisher's black cloth, paper label on smooth spine. With frontispiece portrait of the poet. Front pastedown with ink owner's inscription of S. J. A. Evans, 1915. ♦Spine a little faded, paper label a bit rubbed and with a chipped corner, a couple of corners gently bumped, minor browning to endleaves (from pastedown glue), occasional mild foxing, but an excellent copy, the text clean and fresh, and the binding in appealing condition. **\$450**

The only significant poet of his generation to sustain an heroic and romantic notion of soldiering, Brooke died of blood poisoning en route to the Dardanelles in 1915, too early to experience the wholesale slaughter of trench warfare, or the bloodbath awaiting his shipmates at Gallipoli. Published posthumously, this is Brooke's second and last book of poems, containing his epitaph for a generation decimated by the Great War: "If I should die, think only this of me / That there's some corner of a foreign field / That is for ever England." (ST16943b)

122 BURNE-JONES, EDWARD. *THE FLOWER BOOK*. (London: Fine Art Society, 1905) 330 x 250 mm. (13 x 9 7/8"). 5 p.l. [40] leaves (including two leaves of facsimiles). FIRST EDITION. No. 81 OF 300 COPIES. Recent red half calf over red buckram boards by Bayntun (stamp-signed on front free endpaper), raised bands, gilt titling on spine. 38 VERY FINE COLOR PLATES OF SUBJECTS SUGGESTED BY THE NAMES OF FLOWERS, each accompanied by a page of descriptive text. Printed in red and green. Front pastedown with book label of Mary Priscilla Smith. ♦Some scarcely perceptible scratches to leather, but the binding perfectly pleasing in every other way. Title page backed, a shade more yellow than the rest of the book, and with the lower outer corner replaced (well away from any titling), blank verso of final leaf somewhat browned, otherwise extremely clean and fresh internally. **\$8,500**



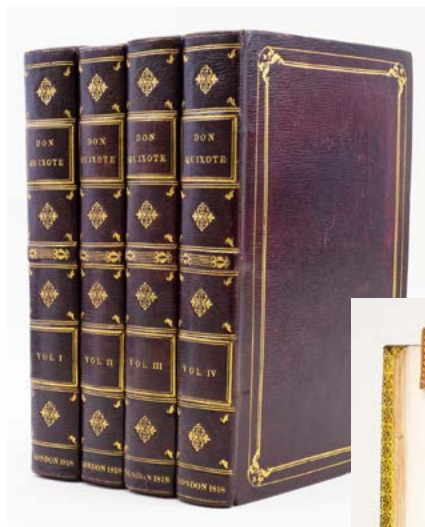


This work features a series of beautifully colored illustrations inspired by the names of flowers. The pictures are the work of the celebrated painter Edward Burne-Jones (1833-98), best known in the book world as a designer and illustrator for the Kelmscott Press and especially as the artist responsible for the magnificent Kelmscott Chaucer. A prolific worker, he generally had a number of projects going at once, some of them taking years to complete and some of them—like the lovely book offered here—left unfinished at his death. The “Flower Book” contains the completed part of an open-ended project that provides considerable insight into the artist’s creative process. As explained by his wife in the preface, Burne-Jones began the project in 1882 “for his own pleasure . . . , as rest from more laborious work.” Over time he amassed a list of the names of flowers that inspired his imagination, using them as starting points for the production of little painted visions, each existing within a circle about six inches in diameter. Our volume contains the printed version of that list (as issued) and those wonderfully realized

This book is published in one edition only, which is limited to three hundred copies for all countries, and of which this is Number Eighty-one. JAB



and fanciful figures suggested by the flowers’ names. The idea of reproducing this work had occurred to his surviving friends and family previously, but it was not undertaken until advances in color printing made satisfactory results possible. Our volume is attractively (albeit simply) bound; because it does not appear here in the original publisher’s green morocco (or in some other luxury binding), the price has been adjusted accordingly. (ST17038)

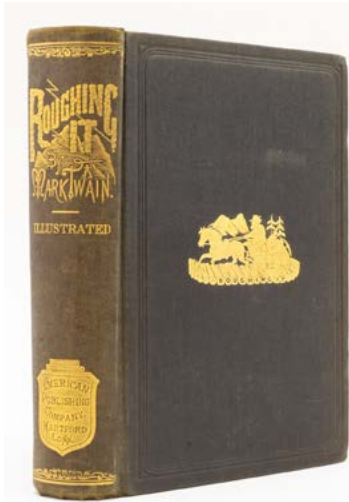


123 CERVANTES SAAVEDRA, MIGUEL DE. DON QUIXOTE DE LA MANCHA. (London: T. Cadell and W. Davies, 1818) 222 x 137 mm. (8 3/4 x 5 3/8"). **Four volumes.** First Edition with Smirke Plates. Attractive contemporary purple straight-grain morocco, gilt, covers framed by gilt rules with leafy cornerpieces, raised bands, spine panels with central ornament and small leaf tools at corners, gilt lettering, marbled endpapers, top edges gilt, other edges untrimmed. With a total of 48 engravings (24 plates and 26 vignettes) after Robert Smirke. Front pastedown with engraved armorial bookplate of James Walter. Lowndes I, 401. ♦ Bindings with just a little rubbing, occasional light yellowing to margins, minor offsetting from engravings, one plate with short tear to margin, but an excellent set, clean and fresh throughout, in pleasing bindings. **\$1,500**



This is an attractive copy of an esteemed edition of “Don Quixote,” illustrated and translated by a father and daughter team. Robert Smirke (1753-1845) was a member of the Royal Academy and renowned for his paintings inspired by great literature. According to DNB, “Smirke mostly painted in oil or in grisaille and he frequently produced works on a small format to facilitate their reproduction as engravings. His style is notable for its flowing, refined drawing, and his

use of characterization is typically expressive, revealing playful humour or drama." His daughter Mary (1779-1853), an accomplished artist herself, was also skilled with languages and produced the present translation to accompany her father's illustrations. In addition to being faithfully translated and well illustrated, our set looks handsome on the shelf. (ST16866y)



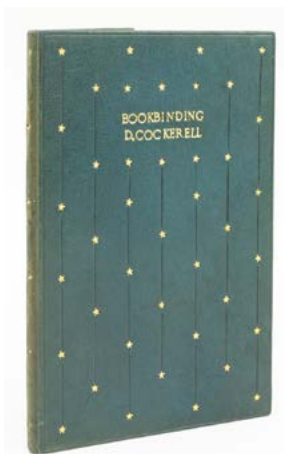
124 [CLEMENS, SAMUEL L.] "MARK TWAIN" (Pseudonym). *ROUGHING IT*. (Hartford: American Publishing Company, 1872) 225 x 145 mm. (8 3/4 x 5 3/4"). xviii, 591 pp. FIRST EDITION, BAL State B (p. 242, line 21 lacking the word "his"). Publisher's brown cloth, upper cover with gilt illustrations of a miner driving a horse and buggy over a log road, smooth spine with gilt titling. With 300 illustrations by "eminent artists," including two frontispieces and six inserted plates. BAL 3337; Zamorano Eighty 18. ♦Spine slightly sunned, a couple of small faded patches on covers, a touch of rubbing to corners, but the binding with minimal signs of wear, its gilt still bright; edges of leaves with a hint of browning, isolated short marginal tears, other negligible imperfections, but an excellent copy internally, with clean and fresh leaves. \$750

A follow-up to "Innocents Abroad," this is an appealing copy of the semi-autobiographical account of the period in the 1860s that Clemens spent as a newspaperman, silver prospector, and aspiring writer in California

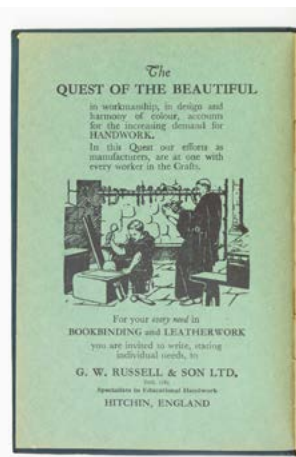
and Nevada. It is described by its author as "a record of several years of variegated vagabondizing" and by the Oxford Companion as "a vigorous, many-sided portrait of the Western frontier." Twain documents his encounters with prospectors, Native Americans, and Mormons, as well as his voyage to the Sandwich Islands (i.e., Hawaii). According to ANB, this work "enriched Twain's reputation as a carefree, footloose humorist whose books built on interesting subjects." In counting it among the most essential books on the Golden State, Zamorano notes that the author's "delightful humor . . . has endeared him to all confirmed Californians." (ST16866t)



Perhaps one of Arthur Johnson's Early Bindings



125 COCKERELL, DOUGLAS. (BINDINGS - ARTS & CRAFTS-STYLE). *BOOKBINDING AS A SCHOOL SUBJECT, STAGE IV*. (Hitchin, England: G. W. Russell & Son, ca. 1938) 190 x 124 mm. (7 1/2 x 4 7/8"). 16 pp. Pleasing teal morocco, covers with seven parallel blind-tooled vertical lines dotted with small gilt stars that form



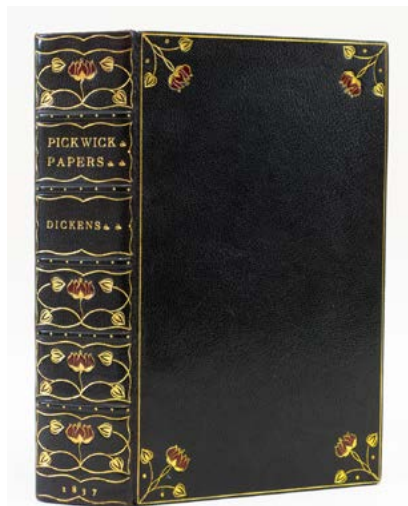
alternating horizontal rows, the lines interrupted on the upper cover by gilt titling, smooth spine with six tiny, equidistant gilt dots. Original illustrated blue-green paper wrappers bound in. With 11 figures in the text. Front pastedown with book label of J. F. Fuggles; front free endpaper with ink signature of G. B. Bell on recto and pencilled note on verso attributing the binding to Arthur Johnson. 1945 Revised Edition of this text, in its (slightly faded) original paper wrapper, laid in at front. ♦Spine sunned to blue gray, but a fine copy, the binding otherwise unworn and the text entirely clean and fresh. \$950

One of a series of pamphlets on the craft by master bookbinder Douglas Cockerell, this slim volume guides students through the process of lettering and simple tooling. Cockerell (for whom

see item #76, above) wrote some of the standard works on bookbinding and, as in the present work, created lessons that could be taught in state schools. Our binding was perhaps created by someone instructed by his writings. While the design is delightful, giving the impression of a shower of stars, the lettering is a little uneven, indicating a talented amateur or a binder at the beginning of his or her career. If the attribution note at the front of our volume is correct, that career was illustrious. Arthur Johnson (1920-2004) was one of the founding members—with Bernard Middleton, Elizabeth Greenhill, and Philip Smith, among others—of the Hampstead Guild of Scribes and Bookbinders in 1950; this group would evolve into Designer Bookbinders. Johnson was known for his focus on design, and for his bold and colorful creations. He considered himself a teacher more than a craftsman, and wrote a number of manuals and practical guides on the subject. If the binding attribution was written by former owner J. F. Fuggles, it is probably correct: Fuggles was Library Adviser to the British National Trust. (ST17129-046)

***“Pickwick” Extra-Illustrated with Thomas Onwhyn Plates
And Very Attractively Bound by Wood of London***

126 DICKENS, CHARLES. (EXTRA-ILLUSTRATED). THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. (London: Chapman and Hall, 1837) 215 x 133 mm. (8 3/4 x 5 1/4"). xiv, [2] (directions to the binder and errata), 609 pp. With the half title. FIRST EDITION IN BOOK FORM. Attractive dark green crushed

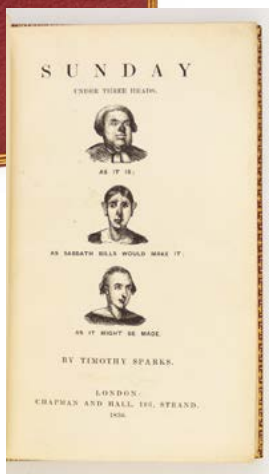


morocco, gilt and inlaid to an Arts & Crafts design, by Wood of London, covers with gilt rule border, oblique floral sprig at corners with inlaid red morocco blossom, raised bands, spine compartments with inlaid red flower at center surrounded by graceful gilt stems and leaves, gilt titling, turn-ins with gilt rule and tulip spray at corners, marbled endpapers, top edge gilt. 43 ENGRAVED PLATES (including extra engraved title page), by Robert Buss, Robert Seymour, and Hablot Knight Browne (“Phiz”) and EXTRA-ILLUSTRATED WITH 31 ETCHED PLATES (of 32) from Thomas Onwhyn’s “Illustrations to the Pickwick Club,” issued by E. Grattan in 1837. With illustrated original front wrapper of part XVI, dated 1836, bound at front. Eckel, pp. 51-56; Podeschi A-16; Grolier English 78. ♦Frontispiece and engraved title page somewhat soiled and with tears and chips (though the latter affecting no image or text), plates with the typical variable foxing or browning (frequent but never severe), occasional minor thumbing or offsetting, but still an excellent copy despite these imperfections, the contents generally clean and fresh, and the binding lustrous with virtually no signs of wear. **\$3,500**

This attractively bound copy of Dickens’ funniest book offers us the opportunity to see how different artists envisioned its vivid characters. Written when Dickens (1812-70) was still quite a young man, “The Pickwick Papers” is the work that made him famous. In Eckel’s view, “From a literary standpoint the supremacy of this book has been so firmly established that continued debate seems to be a closed incident.” It is filled with droll characters and rollicking humor. When two of the original 20 parts of this work had been issued, Robert Seymour, the initial artist employed for “Pickwick,” died by suicide. After a false start involving the illustrator Robert William Buss, the fledgling author entrusted the completion of the work’s engravings to the unknown Hablot Knight Browne (1815-80)—at not quite 21 years old, two years younger than Dickens himself. Their collaboration lasted many famous years. The text of our copy has “S. Veller” on page 342, line 5; “this friends” for “his friends” on page 400, line 21; and an imperfect “F” in the word “OF” in the headline on page 432 (all first issue points). “Weller” in the sign on the engraved title page is in a later state, changed from “Veller.” According to Eckel’s standards, 17 of the 43 plates here are in their first state. Our copy is enriched with almost a



complete set of the “illegitimate” Pickwick illustrations by which Thomas Onwhyn (1814-86) came to public notice. These etchings were part of a pirated edition of “Pickwick” issued in eight monthly parts by E. Grattan in 1837. Onwhyn was known for “illustrating the comic side of everyday life,” according to Houfe’s article in DNB, and it is intriguing to contrast his take on Dickens’ characters with that of Phiz. The bindery Wood of London was active from the last quarter of the 19th century into the 1930s. Their work ranged from decorative bindings for sets to the kind of fine morocco binding seen here, and was of consistently high quality in materials, design, and execution. (ST16866x)



127 [DICKENS, CHARLES]. “TIMOTHY SPARKS” (Pseudonym). SUNDAY UNDER THREE HEADS. (London: Chapman and Hall, 1836) 175 x 115 mm. (6 7/8 x 4 1/2”). v, [1], 49 pp. FIRST EDITION. Extremely pleasing red crushed morocco, gilt, by Zaehnsdorf, covers with French fillet border, raised bands, spine in compartments with ornate urn-and-floral-spray centerpiece, gilt titling, turn-ins with gilt floral roll, top edge gilt, other edges untrimmed. Original pictorial wrappers bound in. Title page and illustrated wrapper with three small woodcut heads, three plates with guards, all by H. K. Browne. Title page with Charles Dickens’ name faintly written in ink beneath “Timothy Sparks” in a 19th century hand. Eckel, pp. 102-03. ♦Front joint a little worn (though well masked with dye), separation in hinge after front flyleaf, but a solid, lustrous, and very pretty binding; internally fine, with only the most trivial imperfections. **\$1,500**

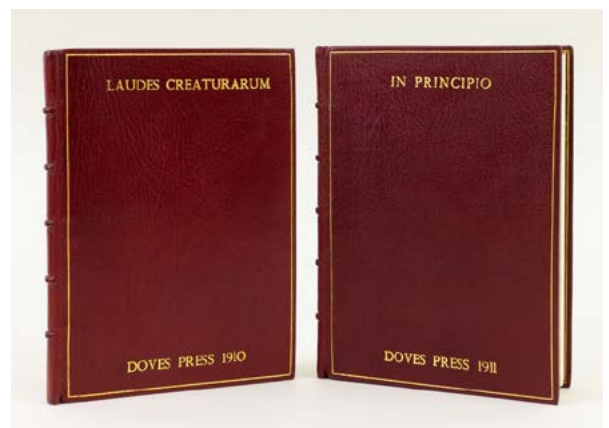
This is an attractive copy, complete with original wrappers, of Dickens’ little political pamphlet written in opposition to a bill being considered in Parliament that called for stricter Sunday observance. Dickens felt that fresh laws for more rigorous enforcement of restrained behavior were unfair to the poor because their six-day work week left only Sundays for leisure, and he pleaded in the pamphlet for the encouragement of sabbath excursions



and harmless amusements. The “three heads” symbolize Sunday “As It Is, As Sabbath Bills Would Make It, [and] As It Might Be Made.” Longtime Dickens collaborator H. K. Browne (“Phiz”) has provided three scenes imagining the day of rest in each of these situations. The handsome binding is by a 19th century English powerhouse of craftsmen, the Zaehnsdorf bindery (for which see item #113, above). (ST16866s)

Ten Doves Press Books, Seven of them in Fine Morocco

128 (DOVES PRESS). (BIBLE IN ENGLISH). IN PRINCIPIO. (Hammersmith: Doves Press, 1911) 165 x 120 mm. (6 5/8 x 4 5/8”). 6 unnumbered leaves (the last blank), with 24 blank leaves added at the end by the binder. ONE OF 200 COPIES ON PAPER (and 12 on vellum). Pleasing contemporary crimson crushed morocco for Henry Sotheran Ltd. (stamp-signed on front turn-in), covers with gilt fillet border, front cover with gilt title at head and “Doves Press 1910” at foot, raised bands, turn-ins ruled in gilt, with oblique fleurons at corners, marbled endpapers, top edges gilt, other edges untrimmed. Printed in black and red. Tidcombe DP-26; Tomkinson, p. 57. ♦In pristine condition. **\$1,800**



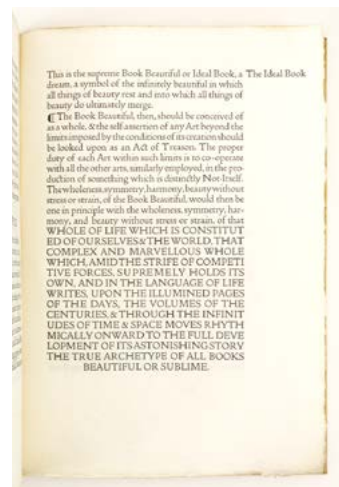
▲130 (left), 128 (right)



This special printing of the opening chapter of Genesis ("In the beginning") taken from the King James version of 1611 was issued by the Doves Press on the 300th anniversary of that most influential English translation of the Bible. On the verso of the title page and on the recto of the colophon leaf is the opening line of the Gospel of John, also beginning "In principio" ("In the beginning was the Word, and the Word was with God, and the Word was God"). Tidcombe notes that Cobden-Sanderson associated the verse from John with the Creation as described in Genesis ("In the beginning God created the Heaven and the Earth"), and so decided to include it here. The restrained binding done for legendary London bookseller Henry Sotheran is similar to the simple elegance of the Doves Bindery's work, and is very well suited to the typographic display of the text here. (ST17044b)

129 (DOVES PRESS). COBDEN-SANDERSON, THOMAS JAMES. THE IDEAL BOOK OR BOOK BEAUTIFUL. (Hammersmith: Doves Press, 1900) 235 x 171 mm. (9 1/4 x 6 3/4"). 2 p.l. (first blank), 8 pp., [2] leaves (final blank). ONE OF 300 COPIES ON PAPER (and 10 copies on vellum). Original limp vellum by the Doves Bindery (stamp-signed on rear turn-in) flat spine with gilt titling. Front pastedown with engraved bookplate of Henry Guppy; front free endpaper with bookplate of Mary Priscilla Smith. Tidcombe DP-2; Tomkinson, p. 52. ♦Head of spine lightly bumped, but A VERY FINE COPY, entirely clean, fresh, and bright internally, the binding clean and with no signs of splaying. \$3,000

This second publication from the Doves Press sets forth Cobden-Sanderson's thoughts on the element of the Ideal Book for which his press is best known: typography. The essay began as a paper delivered at the Art Workers Guild in 1892, in which Cobden-Sanderson critiqued William Morris' Kelmscott Press books for their narrow margins, heavy typeface, and subordination of text layout to border decoration. The books he created with Emery Walker at the Doves Press went in the opposite direction: the clean, roman Doves type was the star; no illustrations or embellishment detracted from the simple, elegant type surrounded by generous margins. Although a short work, this text is of profound importance to the understanding of private press printing. Our copy was once owned by Henry Guppy (1861-1948), who was Librarian at the John Rylands Library in Manchester for nearly 50 years. This title is scarce in the marketplace: only half a dozen copies are recorded at auction by RBH and ABPC since 2000. (ST17040a)

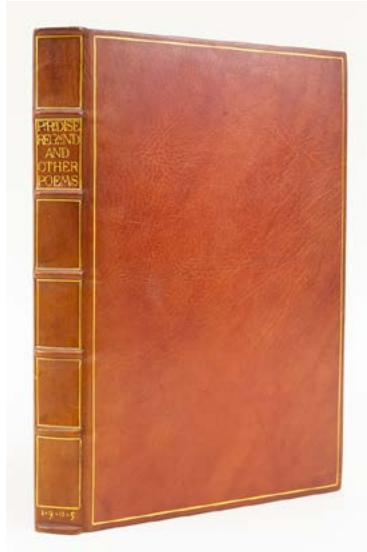


130 (DOVES PRESS). FRANCIS OF ASSISI. LAUDES CREATURARUM. (Hammersmith: Doves Press, 1910) 165 x 120 mm. (6 5/8 x 4 5/8"). 6 unnumbered leaves (the last blank), with 24 blank leaves added at the end by the binder. Umbrian (old Italian) text supplied by Paul Sabatier, with English translation by Matthew Arnold. ONE OF 250 COPIES ON PAPER (and 12 on vellum). Pleasing contemporary crimson crushed morocco for Henry Sotheran Ltd. (stamp-signed on front turn-in), covers with gilt fillet border, front cover with gilt title at head and "Doves Press 1910" at foot, raised bands, turn-ins ruled in gilt, with oblique fleurons at corners, marbled



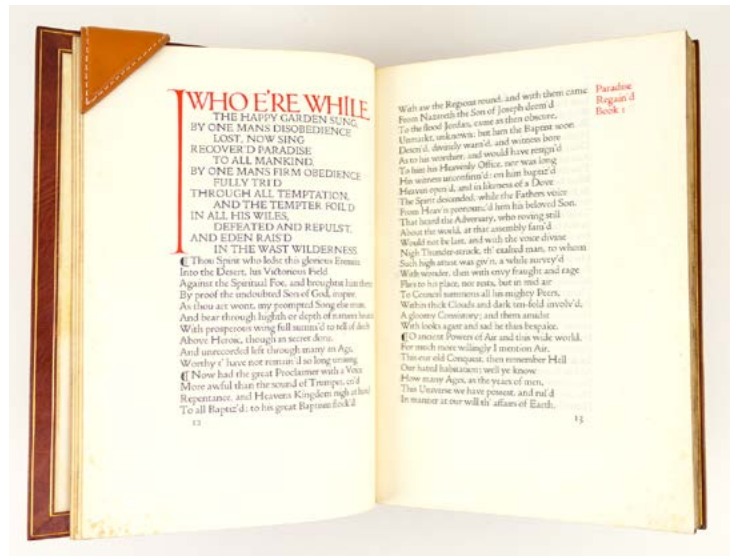
endpapers, top edges gilt, other edges untrimmed. Printed in black and red. Front pastedown with bookplate of Mary Priscilla Smith. Tidcombe DP-23; Tomkinson, p. 56. ♦ An immaculate copy inside and out. **\$1,750 (Photo of binding on page 134.)**

*This is a charming private press edition of the famous *Canticle of the Sun*, in which St. Francis gives thanks to God for Brother Sun, Sister Moon, and other blessings. The Umbrian text of each verse is printed here in black, with Matthew Arnold's English translation just below in red. (ST17044a)*



131 (DOVES PRESS). MILTON, JOHN. PARADISE REGAIN'D. (Hammersmith: Doves Press, 1905) 235 x 178 mm. (9 1/4 x 7"). 343, [1] pp. ONE OF 300 COPIES ON PAPER (an additional 25 copies were printed on vellum). APPEALING RUSSET MOROCCO BY THE DOVES BINDERY (signed and dated 1917 on rear turn-in), covers with gilt ruled border, raised bands, gilt ruled spine compartments and turn-ins, all edges gilt. Printed in red and black. Tomkinson, p. 54; Tidcombe DP-7. ♦ A few small stains on rear board, margins of one quire at rear a little foxed, a handful of openings with light marginal foxing, otherwise fine. **\$4,500**

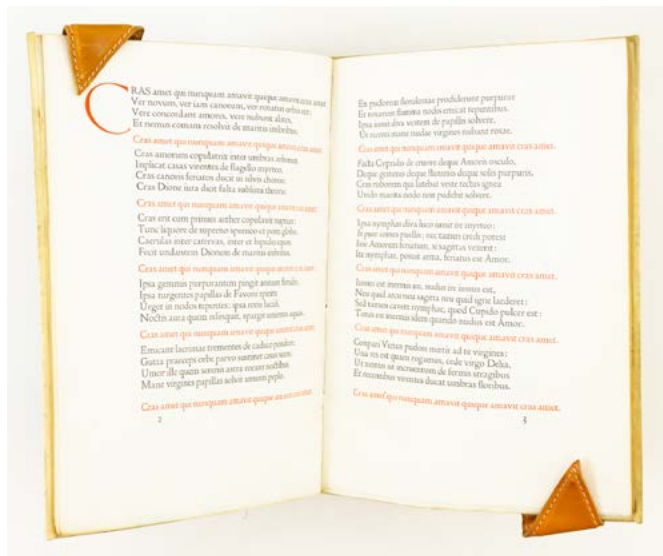
Three-fourths of this "Paradise Regain'd" volume is occupied by material in addition to the title work, including Milton's "Samson Agonistes" and other poems. These are mostly in English, but also in Latin and with a few lines in Greek. Cobden-Sanderson greatly enjoyed the work on this volume, writing in his journal: "each word I read (I am arranging the second volume of Milton for the Doves Press) sets me thinking or dreaming. I lift up my eyes to gaze outward upon the pleasant sunshine on the trees, and listen to the happy birds." (ST17129-037)



132 (DOVES PRESS). PERVIGILIUM VENERIS. (Hammersmith: Doves Press, 1910 [i.e., 1911]) 235 x 170 mm. (9 1/4 x 6 5/8"). 1 p.l., 7, [1] (blank) pp. From the text as edited, rearranged, and supplemented by J. W. Mackail. ONE OF 150 COPIES on paper (and 12 on vellum). Original limp vellum by the Doves Bindery (stamp-signed on rear pastedown), flat spine lettered in gilt. Printed in red and black. Front pastedown with bookplates of Mary Priscilla Smith and Brooklyn Public Library. Tidcombe DP-21; Tomkinson, p. 56. ♦ Vellum a little rumped, with (naturally occurring) discoloration and mild soiling, but still a fine copy, clean, fresh, and bright internally, in a binding with few signs of wear. **\$1,900**

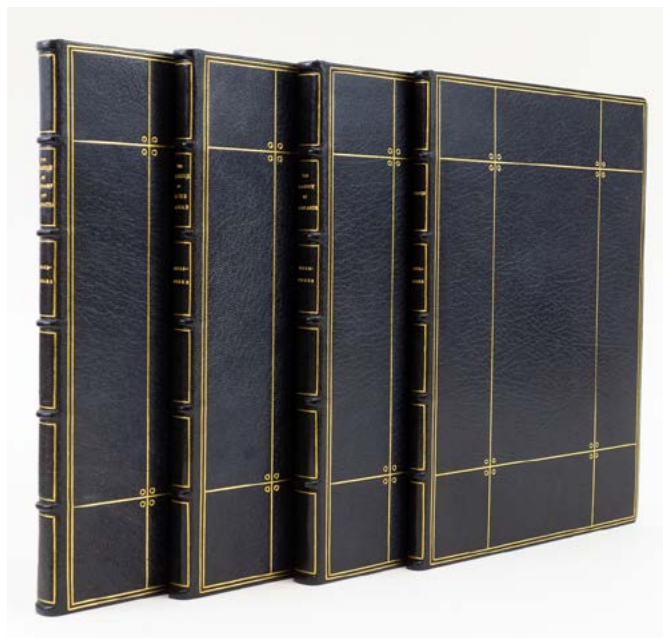
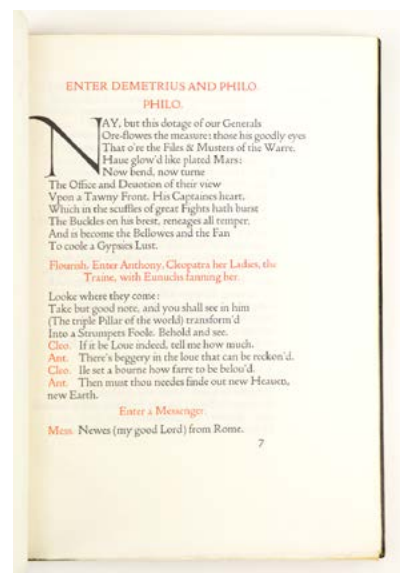
Attractively printed (as always) by the Doves Press, this short Latin poem of unknown origin is a hymn to love and springtime, celebrating the rites of the goddess of procreation Venus Genetrix, as observed over a three-day holiday in a Sicilian village. According to the Oxford





Companion to Classical Literature, "it dates perhaps from the time of Hadrian and is possibly the work of Florus." It has a lovely refrain that is repeated every fourth line and that stands out here in red: "cras amet qui numquam amavit quique amavit cras amet" ("tomorrow may he love who has never loved, [and] whoever has loved, may he love tomorrow"). T. J. Cobden-Sanderson and Emery Walker founded the Doves Press in 1900, as a vehicle for the production of what they termed "the Book Beautiful." As Cave says, the Doves Press books, "completely without ornament or illustration, . . . depended for their beauty almost entirely on the clarity of the type, the excellence of the layout, and the perfection of the presswork." (ST17040d)

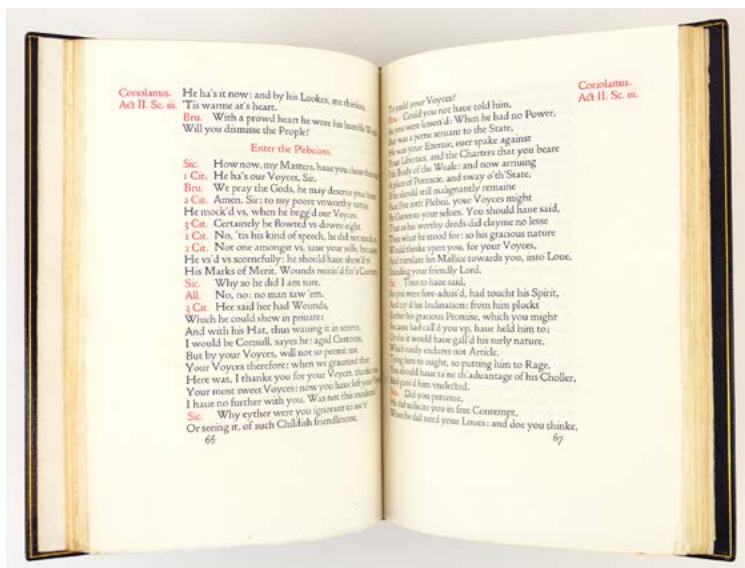
133 (DOVES PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDIE OF ANTHONY AND CLEOPATRA. (Hammersmith: Doves Press, 1912) 237 x 183 mm. (9 3/8 x 6 1/2"). 3 p.l., 7-140 pp., [2] leaves (colophon and errata). ONE OF 200 COPIES on paper (and 15 copies on vellum). Excellent very dark blue crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers with double gilt fillet border, central panel simply outlined with four gilt fillets, four circlets at the intersection of the lines, raised bands, spine compartments ruled in gilt, two with gilt lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. Printed in red and black. Front pastedown with morocco ex-libris of Austin Smith and engraved bookplate of Mary Priscilla Smith. Tidcombe DP-29; Tomkinson, p. 57. ♦ Binding with a little faint white residue from leather preservative, free endpapers with minor offsetting from turn-ins (as very often), isolated tiny marginal spots but A FINE COPY, clean, fresh, and bright in an unworn binding. \$5,500 (Photo of binding below.)



▲ From left to right: 133, 135, 134, 136

Although Cobden-Sanderson printed 16 items before turning to something written by Shakespeare, seven of the last 35 Doves Press productions were authored by the Stratford bard. Probably first performed in 1607, "Anthony and Cleopatra," the tragic, classic story of lust and politics in ancient Rome and Egypt, is the third of those seven ("Hamlet" and the "Sonnets" were printed previously, in 1909). The text here is based on the First Folio, with errata added at the end. The influence of Cobden-Sanderson's Doves Bindery is evident in the simple but elegant design executed by Douglas Cockerell's former pupils Francis Sangorski and George Sutcliffe; the binding is entirely appropriate and in beautiful condition. (ST17046a)

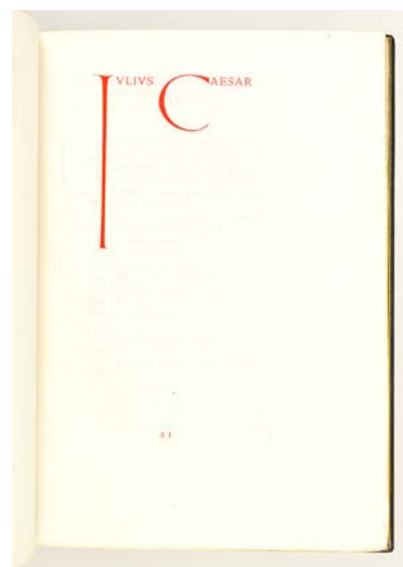
134 (DOVES PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDY OF CORIOLANUS. (Hammersmith: Doves Press, 1914) 237 x 183 mm. (9 3/8 x 6 1/2"). 3 p.l., 7-155, [1] (colophon) pp., [5] leaves.



ONE OF 200 COPIES on paper (and 15 copies on vellum). Excellent very dark blue crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers with double gilt fillet border, central panel simply framed with four gilt fillets, four circlets at the intersection of the lines, raised bands, spine compartments ruled in gilt, two with gilt lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. Printed in red and black. Front pastedown with morocco ex-libris of Austin Smith and engraved bookplate of Mary Priscilla Smith. Tidcombe DP-34; Tomkinson, p. 58. ♦Free endpapers with the usual minor offsetting from turn-ins, a couple of trivial paper flaws to margins, but AN ESPECIALLY FINE COPY, clean, fresh, and bright inside and out. \$6,000 (Photo of binding on page 137.)

This is a beautiful copy of the last of four Shakespeare plays to be printed by the Doves Press, a play based on the life of Roman general Caius Marcius Coriolanus, originally written around 1608. The text here is based on the 1623 First Folio, with eight pages of errata for that printing. (ST17046c)

135 (DOVES PRESS). SHAKESPEARE, WILLIAM. THE TRAGEDIE OF JULIUS CAESAR. (Hammersmith: Doves Press, 1913) 237 x 183 mm. (9 3/8 x 6 1/2") 3 p.l., 7-111, [1] (colophon) pp., [2] leaves (errata). ONE OF 200 COPIES on paper (and 12 on vellum). Excellent very dark blue crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers with double gilt fillet border, central panel simply framed with four gilt fillets, four circlets at the intersection of the lines, raised bands, spine compartments ruled in gilt, two with gilt lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. Printed in red and black. Front pastedown with morocco ex-libris of Austin Smith and engraved bookplate of Mary Priscilla Smith. Tidcombe DP-32; Tomkinson, p. 57. ♦Binding with a little faint white residue from leather preservative, free endpapers with minor offsetting from turn-ins, but A VERY FINE COPY, clean, fresh, and bright internally, in an unworn binding. \$5,500 (Photo of binding on p. 137.)

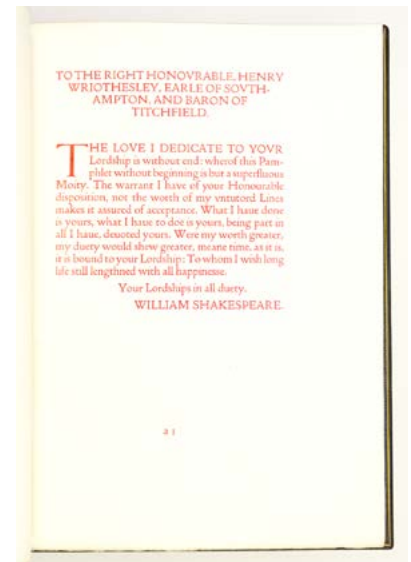


For the Doves edition of Shakespeare's dramatization of the assassination of the Roman emperor Julius Caesar and the defeat of the conspirators Brutus and Cassius at the Battle of Philippi, the text of the First Folio of 1623 was followed with 44 minor emendations, which are set out on slightly more than three pages following the end of the play. (ST17046b)

136 (DOVES PRESS). SHAKESPEARE, WILLIAM. LUCRECE. (Hammersmith: Doves Press, 1915) 237 x 183 mm. (9 3/8 x 6 1/2"). 76 pp., [1] leaf (colophon and errata). ONE OF 175 COPIES on paper (and 10 on vellum). Excellent very dark blue crushed morocco, gilt, by Sangorski & Sutcliffe (stamp-signed on front turn-in), covers with double gilt fillet border, central panel simply framed with four gilt fillets, four circlets at the intersection of the lines, raised bands, spine compartments ruled in gilt, two with gilt lettering, gilt-ruled turn-ins, top edge gilt, other edges untrimmed. Printed in red and black. Front pastedown with morocco ex-libris of Austin Smith and engraved bookplate of Mary Priscilla Smith. Tidcombe DP-37; Tomkinson, p. 58. ♦Free endpapers with the usual minor offsetting from turn-ins, three small light brown stains to front flyleaves, a

couple spots of marginal foxing, but still a very pleasing copy, generally clean, fresh, and bright, in a binding with no signs of wear. **\$6,000 (Photo of binding on page 137.)**

"The Rape of Lucrece," a tragic poem of passion and violence in ancient Rome first published in 1594, is one of the last books printed by Cobden-Sanderson. The publication was three years in the planning stage, and it was delayed due to the outbreak of WWI and the enlistment of one of the pressmen, Harry Gage-Cole, in the armed forces. The year after it was published, Cobden-Sanderson tossed the Doves Press type into the Thames from Hammersmith bridge, acrimoniously ending a 16-year partnership with type designer Emery. With a press run of 175 copies, the present work is more limited than other Doves books and consequently less frequently seen for sale. (ST17046d)



The First Book from the Doves Press, this Copy Owned by Dutch Poet, Bibliophile, and Resistance Fighter Emile van der Borch



137 (DOVES PRESS). TACITUS, CORNELIUS. DE VITA ET MORIBUS IULII AGRICOLAE LIBER. (Hammersmith: Doves Press, 1900) 233 x 167 mm. (9 1/4 x 6 5/8"). 2 p.l. (first blank), xxxii pp., [1] leaf. Edited by J. W. Mackail. ONE OF 225 COPIES on paper (and five copies on vellum). Original limp vellum by the Doves Bindery (stamp-signed on rear pastedown), flat spine with gilt titling. In (original?) vellum-lipped slipcase lined with chamois. Front pastedown with armorial ex-libris of W. H. E. Baron van der Borch van Verwolde and with pencilled bibliographical note in German. Tidcombe DP-1; Tomkinson, p. 52. ♦Spine a little dust-soiled, naturally occurring variations in the grain of the vellum, faint spot of foxing to title page, otherwise a very fine copy, the slipcase preventing the usual rumpling or splaying to the vellum boards, and the text quite clean, fresh, and bright. **\$2,500**



This beautifully preserved volume represents the beginning of the work undertaken by the visionary and fanatical Cobden-Sanderson at his Doves Press. The elegant simplicity that would characterize all Doves books is apparent from the first page here. Press co-founders Cobden-Sanderson and Emery Walker were inspired by the example of the Kelmscott Press, but in contrast to William Morris' proclivity toward the Baroque, they produced chaste and meticulous books that inspire in their simplicity. Our copy was once owned by Dutch poet, bibliophile, publisher, and resistance fighter Emile van der Borch van Verwolde (1910-43), who began collecting finely printed books while still a student. He later worked with Dutch publisher and typographer Alexandre Stols to produce bibliophile editions of works by Rimbaud, Baudelaire, and Swinburne, selling a portion of his library through antiquarian bookseller Menno Hertzberger to fund the projects. His work as an intelligence officer for the Dutch resistance was betrayed to the German occupiers in 1943, and he was executed as a spy. (ST16936)



138 (ELSTON PRESS). MORRIS, WILLIAM. THE ART AND CRAFT OF PRINTING. (New Rochelle, N.Y.: Elston Press, 1902) 248 x 172 mm. (9 3/4 x 6 3/4"). 2 p.l., 44 pp., [1] leaf (fly title), 19, [8] pp. (including errata and colophon). ONE OF 210 COPIES. Original linen-backed blue paper boards, spine with printed paper label, edges untrimmed. Woodcut Kelmscott Press device in

colophon, four large woodcut initials, one full-page illustration of Kelmscott ornaments, first opening with full woodcut vine borders, woodcut frontispiece engraved by William Morris after Edward Burne-Jones. Ransom, p. 260. ♦ A little soiling to boards, lower corners a bit bumped, variations in color of the linen, tip of one corner of paper label missing, but still an excellent copy of a fragile book, the text clean, fresh, and bright, and the binding solid and appealing. \$700

This book provides perhaps the best example of the Elston Press' considerable indebtedness to the Kelmscott Press of William Morris. The volume contains Morris' "Note on founding the Kelmscott Press" (the final Kelmscott publication, which includes a list of the Press' works, several

examples of Kelmscott types and woodcuts, and Morris' statement of his aims for the Press); a speech on the "Ideal Book" delivered to the Bibliographical Society in 1893; and "An Essay on Printing," co-authored by type designer and Kelmscott collaborator Emery Walker. Like the Kelmscott volumes that inspired it, the present work is done on thick, textured paper of the highest quality, which crackles pleasantly when leaves are turned. The Elston Press printed some 20 books between 1900-04, and, in doing so, helped to re-establish the hand-printing press in the United States, becoming the most successful of the private American presses that emerged at the turn of the century. Franklin describes Elston as "one of the truly fine . . . American presses from the first years of [the 20th] century." He notes that "the work there of Clarke Conwell as printer, and H. M. O'Kane as designer showed . . . influence from Morris or Beardsley along with the skill and taste which make good books." (For another work from the press, see item #149, below.) (ST17057a)

139 (EXTRA-ILLUSTRATED). (BINDINGS - SANGORSKI & SUTCLIFFE). (BONAPARTE, NAPOLEON). FOUCHÉ, JOSEPH. THE MEMOIRS OF JOSEPH FOUCHÉ, DUKE OF OTRANTO, MINISTER OF THE GENERAL POLICE OF FRANCE. (London: Printed [by W. Clowes] for Charles Knight, 1825) 225 x 131 mm. (9 x 5 1/2"). **Two volumes expanded to four.** Second Edition in English, Revised and Corrected. HANDSOME BURGUNDY CRUSHED MOROCCO, GILT, BY SANGORSKI & SUTCLIFFE (stamp-signed on front turn-in; stamp-signed E. P. Dutton & Company, New York on rear turn-in), covers with double-gilt rule and dogtooth roll border, raised bands, spines elaborately gilt in compartments, two with fleur-de-lys centerpiece, two with Napoleonic bee at center, one with capital "N" topped with a crown, gilt titling, densely gilt turn-ins, marbled endpapers, top edges gilt, other edges untrimmed. Housed together in a fleeced-lined lilac cloth slipcase (one seam repaired with tape). With frontispiece portrait of the author, as called for, and EXTRA-ILLUSTRATED WITH 145 PLATES: 106 portraits (one in color, one folding), 23 scenes (landscapes or battles), and 16 maps, eight folding, two outlined in color, and one double-page and in full color. ♦ Joints of first volume perhaps repaired, shallow chip to head of spine of vol. III, faint offsetting from plates, otherwise a fine set with only insignificant imperfections, clean and fresh internally, in lustrous bindings. \$1,750

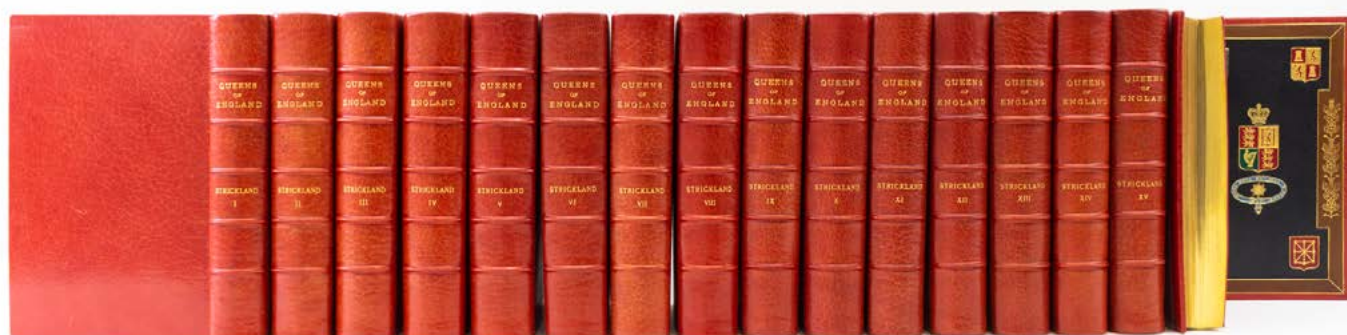


This attractively bound set containing the memoirs in English of Napoleon's notorious Minister of Police contains an extensive array of portraits of contemporary figures, scenes depicting important events, and maps of relevant areas mentioned in the text.

Our extra-illustrated edition was printed the same year as the first edition in English, and the compiler took great pains to make sure that the majority of the plates appear in the most appropriate place vis-à-vis the text, thus helping the reader visualize the many people, places, and events that are central to the narrative, and adding a good deal of pleasure to the overall experience. Joseph Fouché (1759-1820) first gained notoriety as "The Executioner of Lyons" after the brutal killing of nearly 2,000 people in that city following an uprising against the National Convention. Although he came into conflict with Robespierre during this period, Fouché managed to survive the Reign of Terror and once again rose to power in 1799 when he was appointed Minister of Police under the Directory government. He sided with Napoleon Bonaparte that same year and continued to serve in his capacity as head of police until 1802, and again from 1804-1810, as well as during the Hundred Days. Throughout this time, he established a vast network of intrigue and connections that made him one of the most well-informed politicians of the period and that proved crucial to his long-term survival. Full of conspiracies and stratagems and written by one of the key political players of the day, Fouché's memoirs would be of interest to any student of the French Revolution; the present set is all the more appealing for its handsome bindings and added illustrations that bring the complex politics and drama of the era to life. (For more on the binders here, see item #31, above.) (ST16964)



*One of the Most Beloved 19th Century Works by an Englishwoman,
Beautifully Bound as a 16-Volume Extra-Illustrated Luxury Set*



140 (EXTRA-ILLUSTRATED). STRICKLAND, AGNES. LIVES OF THE QUEENS OF ENGLAND FROM THE NORMAN CONQUEST. (Philadelphia: Printed only for subscribers by George Barrie & Son, 1902-03) 222 x 144 mm. (8 1/2 x 5 1/2"). **16 volumes.** ONE OF 26 EXTRA-ILLUSTRATED COPIES ON JAPANESE VELLUM PAPER (ours being copy Q printed for Frederick R. Bill) **lacking original signed document by one of the queens of England.** Uniformly bound in LOVELY RED LEVANT MOROCCO, raised bands, gilt titling on spine, with FULL MOROCCO DOUBLURES composed of a brown morocco frame with gilt floral designs on each side surrounding a black morocco panel with inlaid and gilt red, blue, and green coats of arms in each corner and England's coat of arms in the center, this with a gilt crown above and a blue garter below with the motto of the Order of the Garter "Honi soit qui mal y pense," red watered silk





endleaves, all edges gilt. With 100 plates as called for in the regular edition, 81 of these plates in two states and 36 in color; also with five facsimiles, three of them folding, and EXTRA-ILLUSTRATED WITH 114 ADDITIONAL PLATES, as called for in our special edition, all of them printed on India paper and tipped in, 21 of them double-page. All plates with letterpress tissue guards, extra plates with plain tissue guards. "How to Open a Book" leaf inserted at front of Volume XV. ♦ Bindings with occasional breath of shelf wear and the odd minor ding or tiny spot, some of the extra-illustrations with the paper guard causing faint offsetting, a few plates with very minor marginal spots,

but IN VERY FINE CONDITION INSIDE AND OUT, the bindings lustrous and showing almost no signs of wear, and the contents exceptionally clean and fresh. \$4,500

This is one of the most beloved of 19th century works by an Englishwoman, and it is offered here in a beautifully bound and especially well-preserved 16-volume luxurious extra-illustrated edition. Compiled from official records and other authentic documents, private as well as public, Strickland's "Queens" is valued because of its reliance on original sources. Agnes Strickland (1796-1874) undertook this work, which came out over a period of years, with the help of her sister Elizabeth (1794-1875), whose name was left off the title page because she wanted to avoid publicity. The series of biographies begins with Mathilda of Flanders, wife of William the Conqueror, and ends with Mary II (d. 1694, joint ruler with her husband William III), and her sister Anne (reigned 1702-14). Although the lives of the queens are given the most attention here, the chief events of their husbands' reigns are by no means neglected, and these biographies can be read with pleasure as a continuous history of Britain. Agnes and Elizabeth wrote several children's stories together before plunging into the task of producing their multivolume "Queens," completed in 1848. The sisters were assiduous researchers, insisting on their right to consult state papers despite the opposition of some politicians who found their seriousness of purpose unfeminine. The fine bindings here are entirely appropriate for the subject matter, and the Japanese vellum leaves are especially pleasing in feel and appearance. (ST17007)



141 (FORE-EDGE PAINTING). COWPER, WILLIAM. POEMS. (London: John Sharpe, 1810) 165 x 100 mm. (6 1/2 x 4"). **Two volumes.** "A New Edition." QUITE ATTRACTIVE DARK GREEN STRAIGHT-GRAIN MOROCCO, HEAVILY GILT, covers framed by lattice-work of intersecting circles, quatrefoils at corners, central panel with thin rope roll frame, oblique pointillé tulips at corners, raised bands, spine panels with large centerpiece formed by fleurons and curving vines sprinkled with tiny dots, gilt lettering, turn-ins with border of

gilt dots, dun-colored endleaves, all edges gilt. EACH VOLUME WITH A LOVELY FORE-EDGE PAINTING, that on volume I a tranquil rural landscape, and on volume II a riverbank by Olney Bridge. With extra engraved title pages and 10 engravings after Richard Westfall, one a charming portrait of Cowper at his desk, gazing sadly at a picture of his mother, while on the floor beside him, his pet rabbit calmly munches lettuce leaves. Front free endleaves inscribed in ink: "Ludovique Reindorf / from her affec[tion]ate Friend / Agnes White / July 14th 1890." ♦ Very slight wear to corners, offsetting on pages opposite plates, very minor foxing, but a fresh, clean copy internally, the very pretty bindings lustrous and virtually unworn, and the fore-edge paintings especially well preserved. \$2,250



Featuring beautifully executed paintings under the fore-edge gilt, these volumes collect the poetry by one of the most notable English poets of the 18th century,

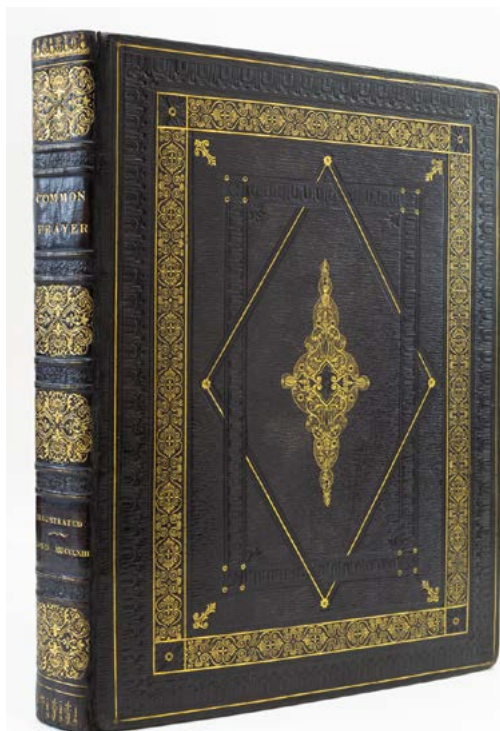


chronicling his journey away from worldly things towards nature and religion. Cowper (1731-1800) prefigures the Romantics in the confessional tendency of his verse. Although his bouts of melancholy were at times so severe as to lead to suicide attempts and institutionalization, Cowper had a lighter side that often

surfaced in playful poems and charming letters. It is not surprising, then, that his poems range widely, from religious reflections to translations of Homer to poetry inspired by a lady's suggestion that he could write on any topic, including the sofa. The charming rural scene on the fore-edge of volume is framed by two large trees in the foreground, beyond which we see a red-roofed cottage set among a grove of trees, with rolling hills in the background. The field below the cottage is recently mown, and dotted with haystacks. All is calm and order: serene blues and greens dominate the color scheme, with neat rows of haystacks and peaceful solitude exuded by the cottage almost hidden by trees. The painting on volume II invites us to contrast technology with nature and humanity: it features a precise, clean-lined bridge set beside the random curves of nature. A river winds through hilly banks, and rounded trees are scattered in the distance. Just under the bridge, on the river bank, sit a man and boy, the elder appearing to console the dejected youth, the pair dwarfed by a massive engineering feat that looms overhead. Happily, our wonderfully detailed and artfully composed paintings have retained both their original hues and their appeal over the years. (ST16942)



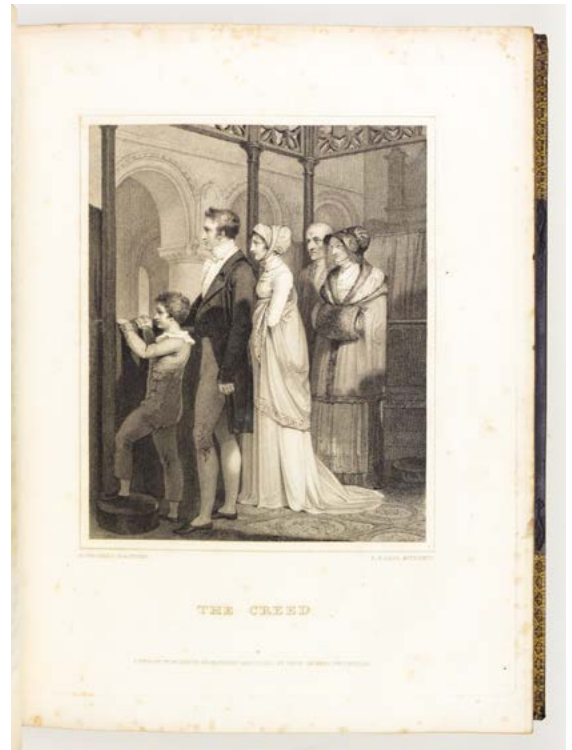
A Large, Vibrant Fore-Edge Scene Comfortably Attributable to Joseph Clayton Clarke ("Kyd"), the Dickens Illustrator



142 (FORE-EDGE PAINTING - "KYD," Presumed). WESTALL, RICHARD, Illustrator. *THE BOOK OF COMMON PRAYER*. (London: James Carpenter; et al., 1813) 330 x 250 mm. (13 x 10"). [210] leaves. BEAUTIFUL CONTEMPORARY BLACK STRAIGHT-GRAIN MOROCCO, VERY ELABORATELY DECORATED IN GILT AND BLIND, covers with gilt fillet border, blind-roll frame, gilt palmette frame, and a second blind-roll frame intersected by a large central lozenge containing an arabesque gilt ornament, raised bands, spine panels richly gilt with palmettes and fleurons, gilt lettering, turn-ins with gilt decorative roll at corners, pink endleaves, all edges gilt. WITH A LARGE AND LIVELY FORE-EDGE PAINTING OF ABBOT'S HOSPITAL, GUILDFORD, BY JOSEPH CLAYTON CLARKE ("KYD"). With 10 engraved plates after Richard Westall. Front pastedown with armorial bookplate of Pauncefort Duncombe of Buckhill Manor, Bucks.; ex-libris of Randall Moskovitz, M.D., laid in at front. Verso of front free endpaper with Jeff Weber's pencilled inscription attributing the fore-edge painting to "Kyd." Weber, "Annotated Dictionary of Fore-Edge Painting Artists & Binders," p. 80-83. ♦ Joints somewhat rubbed (but not cracked, and the wear well disguised with dye), thin separation at front hinge, intermittent minor foxing (more pronounced on plate margins and

their adjacent pages), but still an extremely attractive copy, fresh and wide-margined internally, in a solid binding with shining gilt, and with the fore-edge painting extremely well preserved. \$6,500

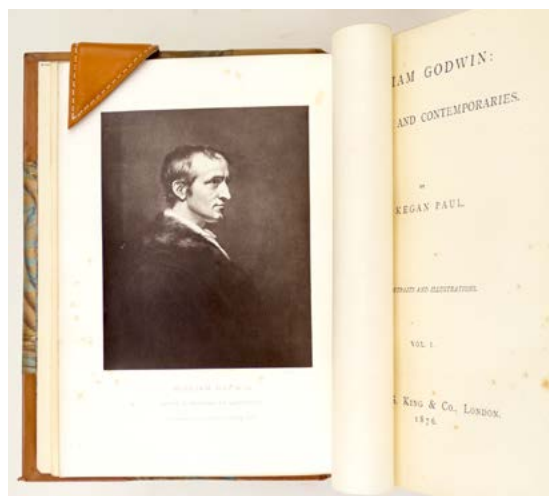
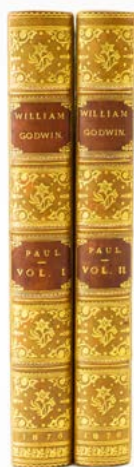
This imposing prayer book is a pleasing confluence of a fine 19th century binding, poignant engravings after a leading British artist of the day, and an animated fore-edge painting by a known artist. Though unsigned, the binding has all the trappings of good craftsmanship and luxury, with an especially clever blending of blind and gilt decoration. Meant to demonstrate the role of the Church in the ideal Christian family, the plates focus on the devotional life of three generations: a husband and wife, their small son, and his grandmother and grandfather. We see how various religious activities and rituals play out, from the baptism of the child, to an average Sunday service, and, more somberly, the illness and death of the matriarch. These touching images are the work of Richard Westfall (1765–1836) who, according to DNB, was known for his “elegant and precise book illustrations [that] set new standards in that field, . . . [as well as] his portraits and historical and religious paintings.” Joseph Clayton Clarke (1856-1937) was a freelance artist and cartoonist who signed his popular watercolor drawings of Dickens characters “Kyd.” While he did not sign his fore-



edge paintings, they are recognizable because of their similarity to his other works. According to Jeff Weber, “the Kyd Dickens characters all resemble the miniature figures on the fore-edge paintings, much smaller, of course, but no other fore-edge artist follows this pattern of the style of painting the buildings, with the people-busy street scenes, and the [often present] coach and horsemen.” The background here is dominated by the large Tudor-style hospital and adjacent buildings—typical of the composition of Kyd fore-edges—but our attention is drawn to the brightly dressed ladies promenading in the foreground, several fine-looking horses, and a child running down the street. There is a real sense of movement and energy in the vibrant scene—all the more so because of the sizable canvas this large book presented to the artist. Clarke—a flamboyant man who dressed like a dandy and spent too much money on horse racing and the ladies—had an excellent eye for detail in real life that shows in his depictions here of ladies’ fashions and of horses in their equipage. (ST16993)

143 (GODWIN, WILLIAM). PAUL, C. KEGAN. WILLIAM GODWIN: HIS FRIENDS AND CONTEMPORARIES. (London: Henry S. King & Co., 1876) 202 x 140 mm. (8 x 5 5/8"). **Two volumes.** FIRST EDITION. Attractive half calf over marbled boards, raised bands, spines gilt in compartments with floral sprig centerpiece, two maroon morocco labels, marbled endpapers, top edges gilt. With frontispiece portraits of Godwin (vol. I) and Mary Wollstonecraft (vol. II), two facsimiles of letters, and two wood-engraved vignettes. Front pastedowns with engraved pictorial bookplate of Louis V. Ledoux, signed “Charlotte A. Morton fecit 1901.” NCBEL II, 1252. ♦ Spines gently sunned and with a couple of small abrasions, faint shelf wear, occasional mild foxing, but still a fine set, clean and fresh internally, with few signs of use, inside or out. \$550

This is an appealing copy of the first full biography of writer and political philosopher William Godwin (1756-1836); though prominent in literary and political circles of his day, he is now better remembered as the husband of feminist Mary Wollstonecraft, the father of "Frankenstein" author Mary Shelley, and the father-in-law of Romantic poet Percy Shelley. According to DNB, biographer Kegan Paul (1828-1902) "drew extensively on Godwin's manuscripts, and served both to remind his public of Godwin's literary and philosophical standing, and to introduce them to the less savoury details of his later wranglings with Shelley and others." These "wranglings" almost always involved money: after his politics fell out of fashion, Godwin struggled to support his large family. He had hoped that relief might come from his daughter's alliance with Shelley, but the poet's wealthy father was scandalized by his romantic entanglements and cut off funds. Our set has seen little if any use, and makes a most attractive appearance on the shelf. (ST16957a)



144 (GOLDEN COCKEREL PRESS). AESOP. THE FABLES . . . TRANSLATED BY SIR ROGER L'ESTRANGE. (Waltham St. Lawrence: Golden Cockerel Press, 1926) 265 x 160 mm. (10 1/2 x 6 1/4"). v, [1], 94 pp., [1] leaf (colophon). No. 201 OF 350 COPIES, 325 of which were for sale. Publisher's white buckram backed brown paper boards, smooth spine with gilt titling, edges untrimmed. With printer's device in the colophon and 11 wood-engraved vignettes by Celia M. Fiennes. Front pastedown with bookplate of Mary Priscilla Smith. Chanticleer 45; Cave & Mason 45 and p. 74. ♦ A breath of rubbing to corners, but AN ESPECIALLY FINE COPY, the white buckram spine remarkably clean and bright, and the interior pristine. \$850

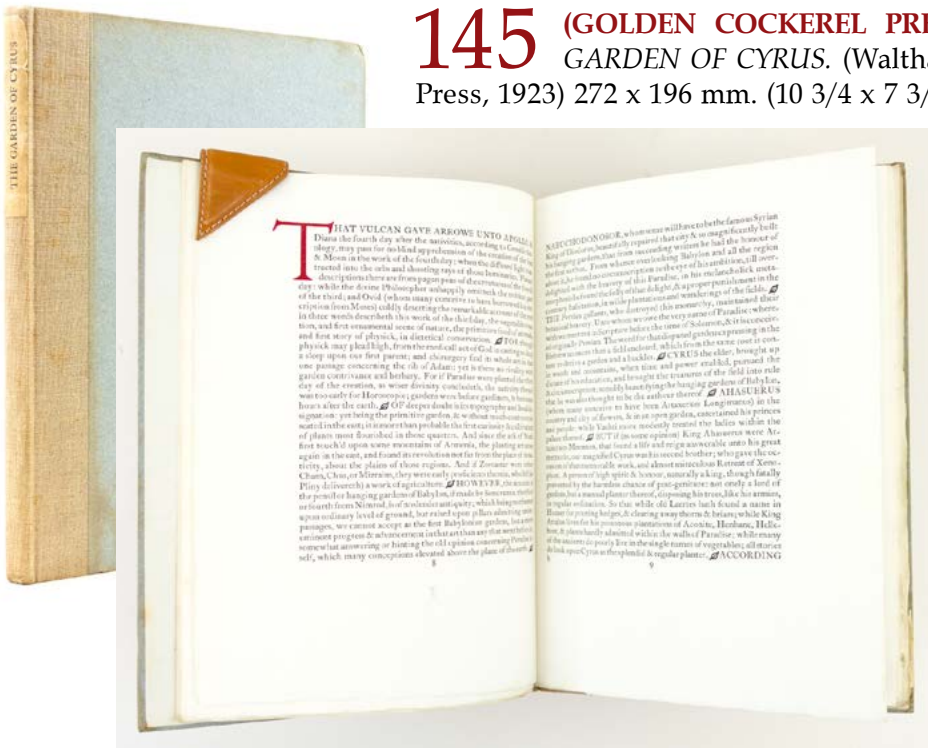


In this Golden Cockerel production, the text from the 1692 translation by Sir Roger L'Estrange is enlivened with charming woodcuts that combine the flat style of images on ancient Grecian urns with a modern sensibility. After a long and turbulent career as a writer, pamphleteer, and press censor, L'Estrange (1616-1704) turned to translation; this collection of fables from Aesop and other sources is considered his masterwork. He concluded each tale with a snappy moral and a longer reflection, a formula that influenced the style of fabulists for the next century.



Artist Celia Fiennes (1902-98) studied at the Central School of Arts and Crafts, then worked for the Arts and Crafts Exhibition Society, where she organized expositions. Her art was focused on print-making, and she did illustrations for several private press books. Founded in 1920 with the intention to print fine editions of important well-known books as well as new literary works of merit from young authors, the Golden Cockerel Press was purchased in 1924 by the illustrator and wood-engraver Robert Gibbings. "Under his direction," says Cave, the Press was "transformed into the principal vehicle for the renaissance of wood-engraved book illustration that took place in the years between the wars." The bright white buckram used

for the spine here is almost always found in soiled or dingy condition; our copy seems to have emerged unscathed from a time capsule. (ST17050e)

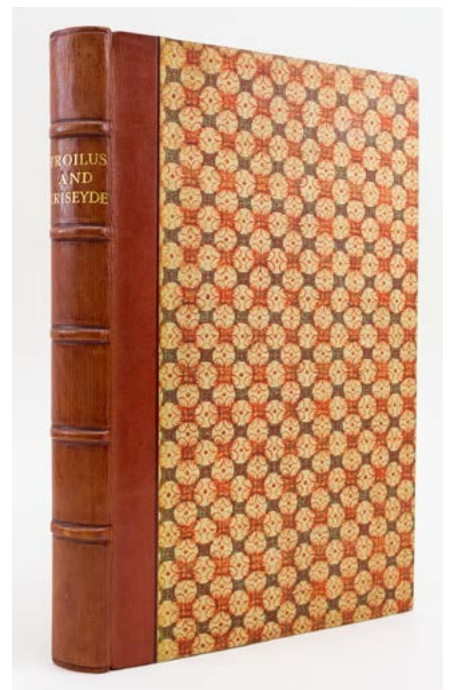


145 (GOLDEN COCKEREL PRESS). BROWNE, THOMAS. THE GARDEN OF CYRUS. (Waltham St. Lawrence: Golden Cockerel Press, 1923) 272 x 196 mm. (10 3/4 x 7 3/4"). 58 pp., [3] leaves. ONE OF 115 COPIES, 105 of which were for sale. Original holland-backed blue paper boards, flat spine with printed paper label. Five six-line initials in red, small woodcut leaf ornaments between paragraphs, gilt printer's device on recto of final leaf. Front pastedown with engraved bookplate of Mary Priscilla Smith. Chanticleer 11; Cave & Mason 11. ♦A little browning to binding, a couple of tiny chips to paper label, trivial marginal foxing, otherwise a very fine copy, the boards and spine without wear, and internally fresh, clean, and bright. \$600

According to "Chanticleer," this 17th century work on ancient horticultural practices was part of "a new endeavour for the Press: to produce beautifully printed editions of the Classics" that "are in every way satisfactory examples of good plain typography without illustrations." Best known for "Religio Medici," Browne (1605-82) was a noted physician as well as a great prose stylist. In "The Garden of Cyrus," he posits that the ancients used a crisscross lattice pattern for their bed layouts and for sowing crops, a supposition that serves as a springboard for entering into mystical speculation on the pyramids and other abstruse questions. The limitation of 115 here is small, leading to a scarcity of copies on the market: just five other copies of this work have appeared at auction since 2000. (ST17050c)

An Exceptional Copy

146 (GOLDEN COCKEREL PRESS). CHAUCER, GEOFFREY. TROILUS AND CRISEYDE. (Waltham St. Lawrence: Golden Cockerel Press, 1927) 318 x 203 mm. (12 1/2 x 8"). xi, [i], 309, [1] pp., [2] (blank and colophon) leaves. Edited by Arundell Del Re. No. 139 OF 225 NUMBERED COPIES on paper (and six on vellum). Publisher's tan-morocco-backed patterned paper boards by Sangorski & Sutcliffe (stamp-signed on front pastedown), raised bands, gilt titling to spine panel, top edge gilt, others untrimmed. In the original gray cardboard slipcase with printed title on the back (head and tail of back reinforced with tape). Pictorial woodcut borders to fore margins of every text page and FIVE FULL-PAGE WOOD ENGRAVINGS, all BY ERIC GILL. Section title pages with red or blue lettering. Occasional text initials in red or blue. Chanticleer 50; Gill 279; Cave & Manson, pp. 50 ff.; Ransom, p. 297. ♦A breath of rubbing to corners, trivial offsetting to free endpapers from binder's glue on turn-ins, but AN OUTSTANDING COPY with no signs of use inside or out. \$16,000





This is perhaps the finest copy we've ever seen of one of the finest books of the private press movement. The Golden Cockerel "Troilus" represents an impressive combination of bookmaking materials, typography, illustration, and printing skill. As Cave & Manson says, the prospectus for this work invited a public to anticipate "one of the most important productions of its kind since the days of the Kelmscott press." When the work appeared, "it showed this was a claim to be taken seriously. Gill produced some of his finest engravings for the book. The full-page illustrations showed his work at its best." The whimsical illustrated borders were the most widely discussed feature of the volume; the public



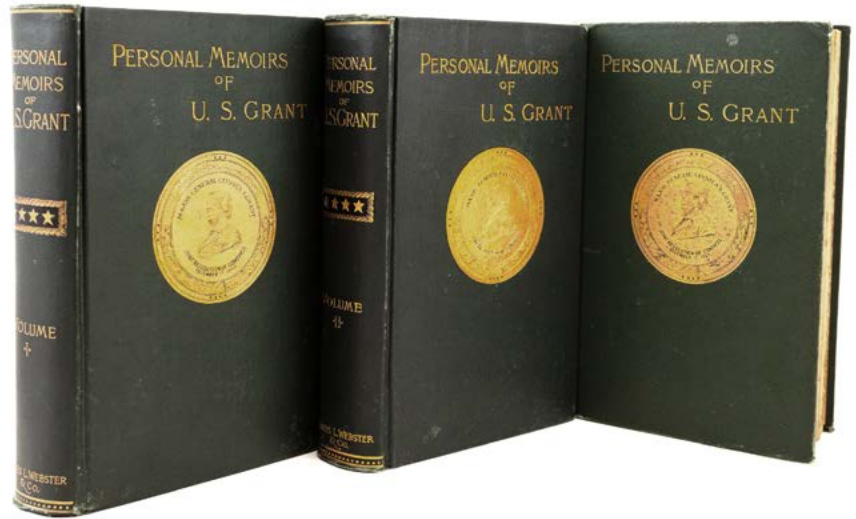
was divided about them, as some thought them too naughty, but Gill and Gibbings were convinced of their value, and they were used again with great success in the Golden Cockerel "Canterbury Tales." Though the "Troilus" is generally considered to be the second most important book from the Press, its value is generally as high as any Golden Cockerel item, no doubt because it was issued in a very small press run—225 copies, as compared to 500 for the "Four Gospels," the magnum opus of the Press. The completed volume's modest print run sold out very quickly, and the "purchasers' pleasure was increased by seeing the book rapidly appreciate in value." (Cave & Manson) It has been a very popular book ever since. Our volume comes from the outstanding collection of fine and private press books assembled by Hamburg collector Barbara Achilles (see item #119, above). (ST16971)

An Excellent Copy of Grant's Commonly Seen Memoirs, along with the Equally Excellent but Much Rarer Publisher's Promotional Prospectus



147 GRANT, ULYSSES S. PERSONAL MEMOIRS OF U. S. GRANT [with] THE PUBLISHER'S PROSPECTUS FOR THE WORK. (New York: Charles L. Webster & Company, 1885) 240 x 149 mm. (9 1/2 x 5 7/8"). **Two volumes plus prospectus.** FIRST EDITION. Publisher's forest green cloth, covers with gilt medallion reproducing the 1863 Grant Vicksburg Victory Medal, gilt lettering, smooth spines with general's four stars and titling in gilt, patterned endpapers. Front pastedown of Prospectus with backstrip samples for two other bindings (sheepskin, brown morocco), rear pastedown with

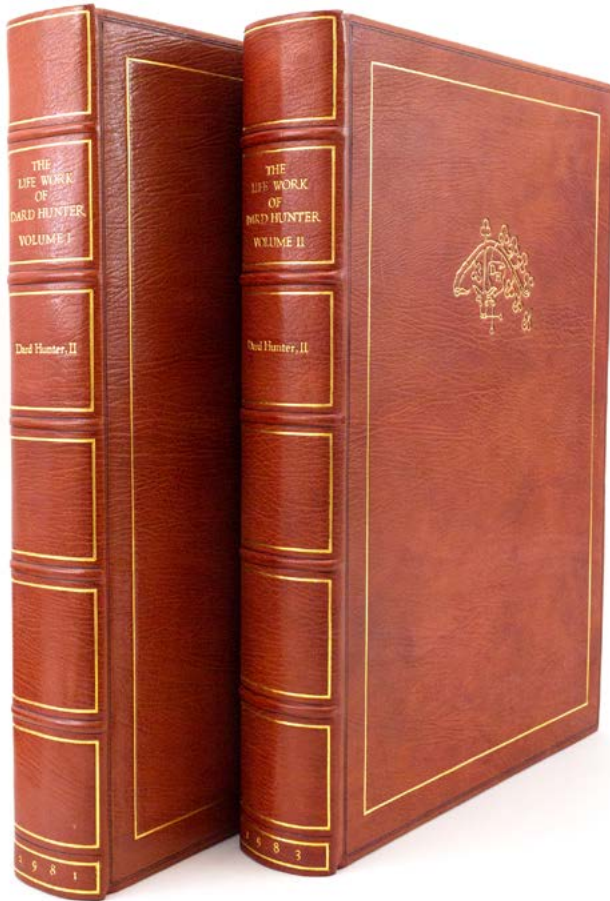
backstrip sample of cloth binding. "Memoirs" with frontispiece portrait in each volume, two engravings (Grant's birthplace and McLean's house at Appomattox), all with tissues guards; 43 maps and three document facsimiles, two of these folding. Rear free endpaper of prospectus with tipped-on article from the San Francisco Chronicle of 31 July 1885, on "How subscribers may be assured of the Genuine Edition"; recto of the leaf with pencilled name of Mr. A Sculler (the salesman?). Subscriber register with three and a quarter pages of subscriber names, San Francisco addresses, and binding choices. Eicher 492. ♦ Prospectus with a little fraying to



ends of spine, corners lightly rubbed, small white spot to front cover, occasional small spot of foxing or trivial marginal stains, otherwise fine, and a remarkably well-preserved specimen for a prospectus that was put to significant use by the publisher's representative. "Memoirs" with minor signs of use externally, three leaves with short marginal tears, other trivial defects, but an excellent copy, unusually clean, smooth, fresh, and bright internally, in well-preserved bindings. \$5,500

This pair of books represents an excellent copy of a commonly seen copy of a major American autobiography and an equally excellent copy of a very rarely seen copy of the publisher's tool designed to promote it. The gripping account of Grant's service is not just considered one of the best military memoirs ever penned, but it also represents the general's last victorious campaign, this one of a personal nature: to provide for his family's financial security following his death. After leading the Union forces to victory in the Civil War and serving two terms as the nation's president, Grant lost all of his savings in the 1884 Wall Street panic. Having read a couple of articles Grant had written about his military experiences, Mark Twain persuaded him to write these memoirs, which became the second work issued by the Webster publishing firm Twain had established (the first being "Huckleberry Finn"). Lured by Twain's generous offer of 70% of the net proceeds from subscription sales, Grant took up his pen, even though he was desperately ill with throat cancer. As ANB relates, "In a race against death that won wide sympathy, Grant turned out chapter after chapter, despite intense pain. His death in Mount McGregor, New York, came just days after he had completed the final chapter. It was his last and greatest victory." In addition to acting as editor and proofreader, Twain began to advertise and sell the work by subscription, using the prospectus seen here to sell 300,000 copies before the "Memoirs" had even been printed, netting Grant's family the enormous sum of \$450,000. One might think the general's friend and publisher Twain was biased in his assessment of the work as "the best military memoirs since Julius Caesar's Commentaries in 51 B.C.," but the great 20th century critic Edmund Wilson and Civil War bibliographer David Eicher agreed, the latter proclaiming it "one of the most valuable writings by a military commander in history." Our copy is accompanied by the scarce salesman's "dummy": we could trace just a single auction record for it. Our example offers a glimpse of successful book marketing in the late 19th century, the enterprising salesman including a newspaper article promoting his "Genuine Edition." (ST16864)

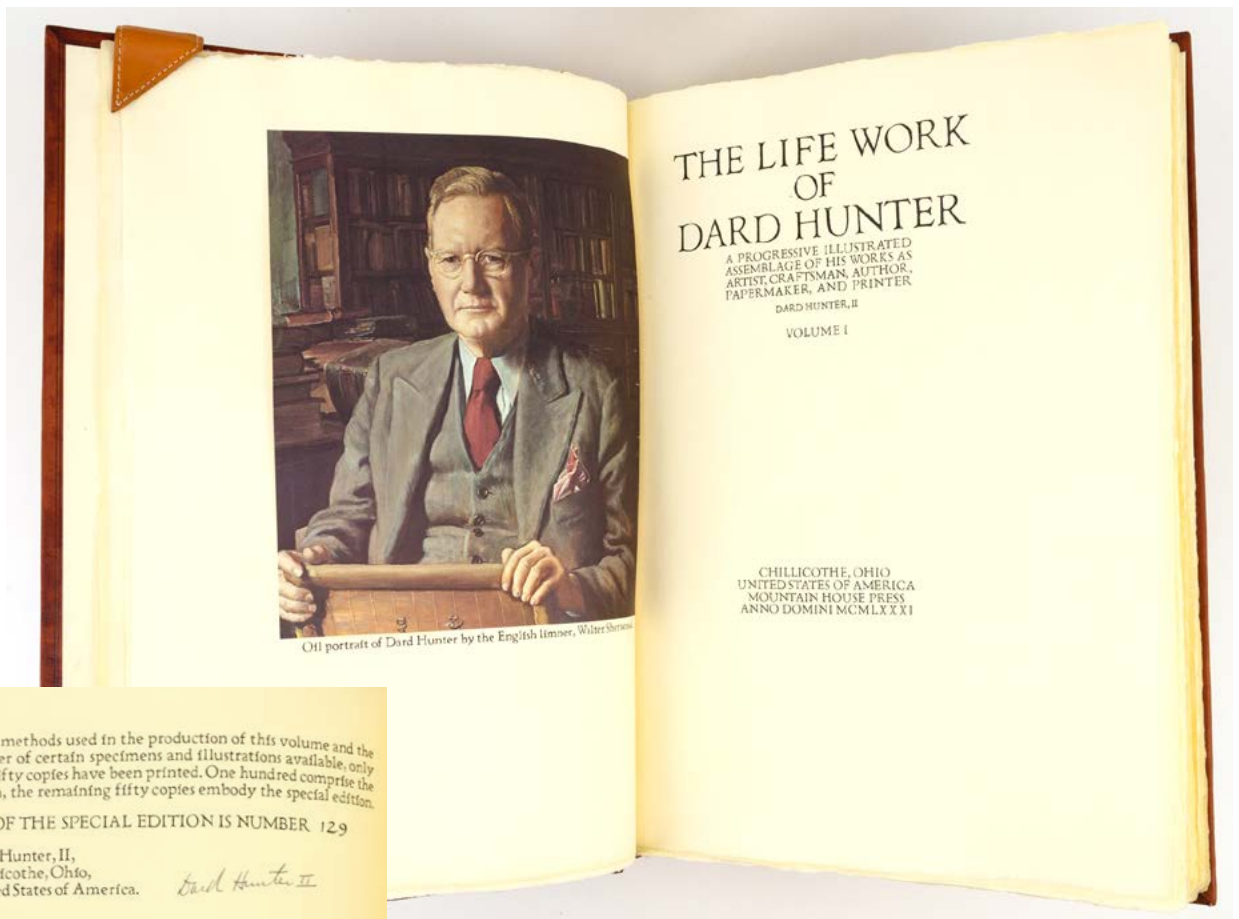
148 (HUNTER, DARD). HUNTER, DARD, II. THE LIFE WORK OF DARD HUNTER. (Chillicothe, Ohio: Mountain House Press, 1981-83) 445 x 311 mm. (17 1/2 x 12 1/4"). **Two volumes.** Compiled by Dard Hunter II. Nos. 111 (volume I) and 129 (volume II) OF 50 COPIES OF THE SPECIAL EDITION, of a total of 150 copies printed. Publisher's fine russet Niger morocco by Gray Parrot (his label on rear pastedown), covers panelled with black double fillet outer border and gilt inner panel, gilt armorial device on front boards, raised bands flanked with black rules, gilt ruled and titled spine compartments, turn-ins ruled in black, all edges untrimmed. In the original sturdy tan linen clamshell cases with morocco labels on spine. Illustrated with an extensive collection of specimens, carefully reproduced facsimiles, and other items related to Dard Hunter's work, including 78 tipped-in photographs, 275 mounted engraved or printed items (many in color, 12 of them double



page), and 63 paper specimens. Prospectus laid in at front. Signed by the author on the limitation page.

◆ A pristine copy. \$7,500

This impressive two-volume work is the product of 13 years of labor by Dard Hunter II to record his father's extraordinary legacy. The senior Dard Hunter (1883-1966) explored the breadth of book production as few others have: he was an author, papermaker, type designer, graphic artist, and printer. He first experimented with papermaking at a mill in New York in 1909, and later in Ohio, his home state. Of the 18 books he wrote on papermaking technique, the eight he printed at his Mountain House Press, from 1922-50, stand as high points in 20th century American private press books. With the help of his son, he made and set the type for all of these books and printed them by hand on his own paper. He was the leading authority on papermaking, and his research on the subject took him many times around the globe, particularly into Asia, in order to document and collect samples of traditional papermaking techniques. His collection and research became the core of the Dard Hunter Paper Museum, which opened in 1939. Equipment used in his papermaking, type founding, and printing has been accepted into the Smithsonian, while his collection



Owing to the methods used in the production of this volume and the limited number of certain specimens and illustrations available, only one hundred fifty copies have been printed. One hundred comprise the regular edition, the remaining fifty copies embody the special edition.

THIS COPY OF THE SPECIAL EDITION IS NUMBER 129

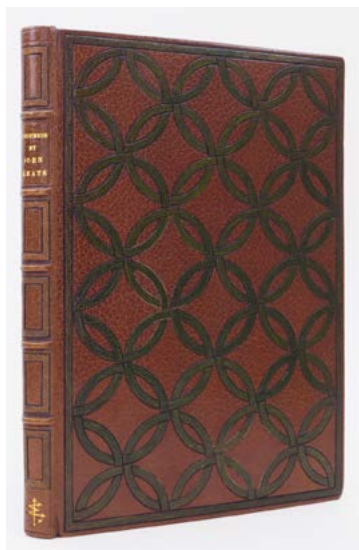
Dard Hunter, II,
Chillicothe, Ohio,
United States of America.

Dard Hunter II



of old and exotic papers resides in the Robert C. Williams Paper Museum at the Georgia Institute of Technology in Atlanta. Our deluxe set is distinguished from the regular copies of this book because of its full leather bindings, the heavier stock it is printed on, and the greater number of photographs, illustrations, and paper specimens. (ST16968)

***"A Thing of Beauty" with Extraordinary Illuminations on Every Page by Rachel Gribillac
And with a Flamboyant Binding to Match by Marie de Jouvencel***



149 (ILLUMINATED BOOKS). (BINDINGS - MARIE DE JOUVENCEL). (ELSTON PRESS). KEATS, JOHN. ENDYMION: A POETIC ROMANCE (New Rochelle, New York: Elston Press, 1902) 240 x 165 mm. (9 1/2 x 6 3/4"). 4 p.l., 115, [2] pp. ONE OF 160 COPIES. HANDSOME MOSAIC CHOCOLATE BROWN CRUSHED MOROCCO, BY "MYRIAM" [Marie de Jouvencel] (stamp-signed on front turn-in), covers with inlaid border and repeating rows of interlocking circles in green morocco, raised bands, spine compartments with inlaid light brown frame, gilt titling, stylized monogram ("E L"?) formed by gilt arrows at foot of spine, GREEN MOROCCO DOUBLURES inlaid with two brown morocco frames (lobed at head and foot) and brown morocco circlets containing a blind-tooled and inlaid brown morocco flower at each corner, green silk free endleaves, marbled flyleaves, top edge gilt, other edges untrimmed. CHARMINGLY ILLUMINATED THROUGHOUT BY RACHEL GRIBILLAC, with added double page pictorial title on front flyleaves, the decorative lettering within architectural frames with medallions at head featuring Endymion and his lover the Moon Goddess, putti on



clouds at lower fore-edge corners, engraved title page decoration and woodcut initials by H. M. O'Kane hand-colored, EVERY PAGE WITH INHABITED HALF (or sometimes quarter) BORDER depicting the events and characters described in the poem, among them shepherds, fauns, nymphs, putti, gods, goddesses, and sea creatures, and WITH A FULL-PAGE MINIATURE of the Moon Goddess gazing down at a sleeping Endymion. ♦Spine evenly sunned to a slightly lighter shade of brown, a hint of bowing to boards, corners faintly rubbed, a touch of browning to untrimmed edges, but A VERY FINE COPY, clean and fresh internally, the paintings with vibrant colors and bright gold, and the binding virtually unworn. **\$19,500**

Keats' immortal phrase "A thing of beauty is a joy forever" opens this poem and describes the book that presents it: an attractive printing from the Elston Press (for which, see #138, above) in an intricately inlaid binding and with delightful illumination illustrating the story of a young shepherd beloved by the goddess of the moon. The fine paper and generous margins, plus the imaginative subject matter, made this book a superb choice for an illuminator, and our artist has taken full advantage of each available blank space to bring the tale from classical mythology to life. In addition to idyllic pastoral scenes, she shows us Endymion's adventures under the sea, in which he rescues a sea-god trapped by the witch Circe, encounters Neptune in his palace, and rides a sea monster. Endymion also takes to the air, on a giant eagle sent by Jupiter and on a winged steed provided by Mercury. The gods Phoebus, Apollo, Diana, and Pan also flit through the margins, along with Bacchus and his bacchantes, the Nine Muses, and assorted nymphs, fauns, and demi-gods. Venus and her human lover Adonis appear, to support the goddess-and-mortal relationship between Cynthia the Moon and her beloved Endymion. We have not been able to discover any information or other works by our artist, Rachel Gribillac, but her style suggests that she was a talented and enthusiastic amateur skilled in the application of gold and with an eye for



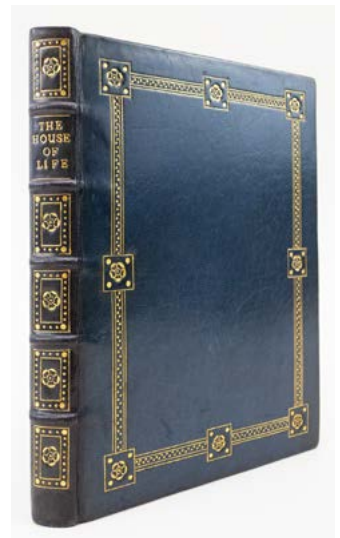


whimsical details. The artist makes clever use of the narrow vertical and horizontal spaces by balancing lush greenery and fluffy clouds with stylized organic elements and lines that add structure to the composition, with brightly hued robes to pull the eye toward the central figures. Each illustration is also heightened with gold in some way—from delicate gilt accents to gold grounds etched with patterns—adding an element of luxury and sophistication to this work. Though unrecorded by Flety or Duncan & De Bartha, the binder Marie de Jouvencel, who signed herself Myriam, appears in several auction records describing beautifully inlaid bindings, including one quite similar to the present design (only executed in blue and red) that was owned by binding connoisseur Maurice Burrus. She did work for the Mabilde bindery, which executed bindings

for Paul Bonet, and seems to have been active in France in the 1920s and 1930s. It is possible that our illuminator was also French, and that the illumination and binding were done at about the same time. (ST17129-001)

A Remarkable Product of the California Arts & Crafts Movement: a Book Illuminated by Maud Alma Thomson and Apparently Bound by Louise Schwamm and Morgan Stewart

150 (ILLUMINATED BOOKS). TRAQUAIR, PHOEBE ANNA, Illustrator. THOMSON, MAUD ALMA, Illuminator. ROSSETTI, DANTE GABRIEL. *THE HOUSE OF LIFE*. (Edinburgh: W. J. Hay, 1904) 225 x 162 mm. (9 x 6 1/2"). [67] leaves, printed on recto only (without the limitations page). ONE OF 150 COPIES PRINTED (see below). Pretty slate blue crushed morocco signed "L. S. - M. S. 1907" on rear turn-in, covers with gilt frame of two sets of double gilt rules separated by two alternating rows of gilt dots, the corners and center of each side with a square containing a Tudor rose, a large gilt dot at each corner of the square, raised bands, spine compartments with Tudor rose framed by two gilt fillets separated by a row of dots, the dots at corners a bit larger, gilt lettering, gilt-ruled turn-ins, marbled endpapers, all edges gilt. Photographic reproduction of an illustrated manuscript by Phoebe Anna Traquair printed on substantial paper, EACH PAGE ELABORATELY HAND-COLORED AND ILLUMINATED BY MAUD ALMA THOMSON. Front pastedown with bookplate of Syracuse, New York, attorney Ephraim James Page (1867-1950). ♦Spine just slightly and evenly darkened, the usual offsetting to endpapers from morocco turn-ins, but a very fine copy, quite clean and fresh internally, with vivid colors and glistening gold, in a binding with virtually no signs of use. **\$9,500**



This collection of songs and sonnets by Pre-Raphaelite artist and poet Dante Gabriel Rossetti (1828-82) is enhanced by the work of two, and possibly three, women artists from the Arts & Crafts Movement in Britain and America. The text here was originally written out and illuminated by the first Scottish woman to make a significant impact as a professional artist, Phoebe Anna Traquair (1852-1936). According to her biographer, Elizabeth Cumming, she was "a unique figure in British culture" and "a key figure in the Arts and Crafts movement. A free spirit, Traquair celebrated life through image, colour and texture, taking her inspiration from Renaissance painting, the art and poetry of Blake and the music of Wagner. She produced . . . vast, breath-taking mural decorations . . . sensual embroideries . . . exquisite illuminated manuscripts and enamels." The limitations page for this work, omitted here for some unclear reason by the binder, stated: "The following pages are plain photographic reproductions of an illuminated manuscript made on vellum for my brother, Mr. William Richardson Ross. They are here reproduced with his permission, and from negatives made by him. For sanction to use the text I have to thank Mr. William Rossetti and Messrs. Ellis and Elvey. One hundred and fifty copies have been

reproduced. P. A. Traquair." The final page is inscribed in ink, "Illuminated by Maud Alma Thomson." Born in California, Thomson (1880-1961) studied at Horace Mann Grammar School, trained at the Mark Hopkins Art Institute, and worked as an artist, primarily painting portraits in watercolors, until her marriage. She also illuminated at least one other work illustrated by Traquair, an 1897 edition of Elizabeth Barrett Browning's "Sonnets from the Portuguese." The two sets of initials stamped on the present binding suggest a partnership rather than a single binder, and Maud Thomson offers us a clue to the possible identity of the collaborators. The Arts & Crafts Movement had found a foothold in bohemian San Francisco by the turn of the century; in November 1902, the California Guild of Bookbinders held their first exhibition of local talent. According to a review in the December 1902 edition of the "Mark Hopkins



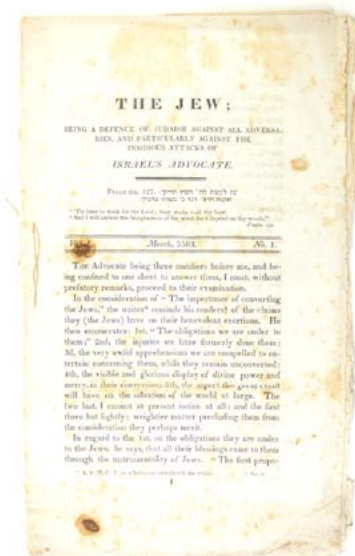
Institute Review of Art," two of the founding members and exhibitors were Louise Schwamm and Morgan Shepard. Schwamm (1870-1958) had, like Thomson, attended the Mark Hopkins Art Institute. From 1898-1903, Morgan Shepard (1864-1947) was a partner in the publishing and bookselling firm of Elder & Shepard, which hosted the exhibitions of the California Bookbinding Guild. More an artist than a businessman, he left the firm to study design. Eventually, he would find his calling as a writer and illustrator of children's books and magazines under the name "John Martin." Both Schwamm and Shepard are mentioned in Tidcombe's discussion of California binders in "Women Bookbinders 1880-1920" (p. 186). While there is no way to know for sure, it is more than just possible that Schwamm and Shepard carried out the designing and execution of this binding together, perhaps dividing the duties of forwarding and finishing. They clearly knew each other through the Bookbinding Guild, and it is more than likely that one or both knew Thomson—Schwamm perhaps as a fellow alumnae of Mark Hopkins Art Institute, Shepard as a member of the relatively small San Francisco Arts & Crafts community. (ST17129-012)



An Unopened Copy of the First Issue of the First Jewish Periodical Printed in America

151 (JUDAICA). [JACKSON, SOLOMON HENRY, Editor]. THE JEW; BEING A DEFENCE OF JUDAISM AGAINST ALL ADVERSARIES, AND PARTICULARLY AGAINST THE INSIDIOUS ATTACKS OF "ISRAEL'S ADVOCATE." Vol. 1, No. 1. ([New York: Johnstone & Van Norden], March 5583 [1823]) 252 x 148 mm. (10 x 5 7/8"). 18 pp. FIRST EDITION. Unbound as issued, UNCUT AND UNOPENED sheets held together by a single stitch. ♦ A couple of small brown stains affecting first four leaves, minor foxing, final leaf with small triangle missing from fore-edge margin, short tear at gutter margin (touching text but no loss), and four small holes in the lower third (no loss), fore edges a little frayed, but a very good, never-opened copy of an extremely fragile item. \$3,900

This is an unread copy of the first issue of the first Jewish periodical to be printed in the United States, a work aimed at counteracting the efforts of a missionary society to convert Jews to Christianity—and a remarkable survival, given its fragility. Editor (and author of much of the text) Solomon Henry Jackson (d. 1847) emigrated from England to Pennsylvania before settling in New York City in the 1820s. There, he established a press that used both Hebrew and English fonts to print prayer books and the first Haggadah published in the United States. At that time, there were only about 3,000 Jews living in America, and nearly one-third of them lived in New York City. While there had been sporadic evangelizing to American Jews by Christians, organized efforts at conversion picked up in 1816, when Joseph Frey, a convert affiliated with the London-based Society for Conversion of the Jews, arrived in New York for that specific purpose. With the support of Rev. Elias Boudinot of the American Bible Society, Frey established the American Society for Meliorating the Condition of the Jews (ASMCJ) in 1820, recruiting dignitaries that included Secretary



of State and future President John Quincy Adams to serve as directors. The society began issuing a monthly journal, "Israel's Advocate," aimed at persuading Jews to embrace Christianity. Jackson was alarmed by what he saw as a threat to Jewish identity, and responded within two months with the present printing, the first issue of "The Jew." In the text, Jackson defends what he calls "our peculiar religious tenets, and our character, as a people." He asserts the right of Jews in the United States to equality under the law, and calls upon his fellow Jews, especially rabbis, to denounce and fight the conversion efforts. He proposes guidelines for dialogue between Christians and Jews, asking the former to refrain from offensive language toward the latter; as he points out, "neither persecution or detraction ever yet made a single convert." Rather, he suggests an exchange of arguments about biblical interpretations and theology, without resort to anti-Semitism. Jackson declares his intention of publishing "The Jew" monthly, directly responding to the arguments in "Israel's Advocate." "The Jew" was published on that schedule for two years. Copies of issues are now rare: we were able to locate just two appearances at auction: a February 1824 issue sold in 2013 for \$1,100 hammer, and a bound set of the first 12 issues sold in 2007 for \$6,500 hammer. OCLC locates print copies of the periodical at fewer than a dozen libraries worldwide. To find an unopened copy of the first issue is very unusual. (ST16961)

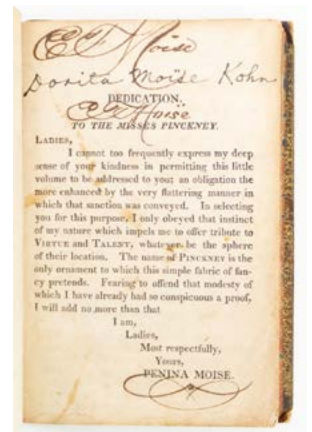
***The First Book Published by an America Jewish Woman as well as
First Book of Poetry by any American Jew, Extraordinarily Rare at Auction***



152 (JUDAICA). MOÏSE, PENINA. FANCY'S SKETCH BOOK. (Charleston, S.C.: J. S. Burges, 1833) 155 x 105 mm. (6 x 4"). 159 pp., **title page in facsimile.** FIRST EDITION. Contemporary marbled calf, covers with pretty gilt frame of tulips and palmettes, rebacked to style preserving most of original backstrip, smooth spine divided into compartments with floral and azured frame, black morocco label, gilt-rolled turn-ins, marbled endpapers, all edges gilt. Dedication page with ink signatures of C. F. Moïse (see below) and Dorita Moïse Kohn; verso of final leaf of text with date "1865" in ink; recto of rear free endpaper with signature of C. F. Moïse. ♦ A little crackling to leather on boards, two small white spots to front cover, corners rubbed to cardboard beneath, but the restored binding sturdy and not without appeal. First two leaves a little browned, text a bit foxed throughout (due to paper quality), with half a dozen openings noticeably affected, isolated corner creases, a couple of marginal ink smudges, but still a desirable copy with no fatal defect. **\$6,000**

This is an excessively rare copy of the first book published by an American Jewish woman and the first book of poetry published by an American Jew. In addition, it is an association copy. Penina Moïse (1797-1880) was born in Charleston, S. C., where her family were active members of Kahal Kadosh Beth Elohim synagogue, one of the oldest Jewish congregations in the United States. From an early age, Penina found poetry the perfect vehicle for self-expression; her verse was published in two of the leading ladies' magazines, "Godey's Ladies Book" and "The Home Journal" of New York, in the Jewish journals "The Occident" and "American Jewish Advocate," and newspapers including the Charleston Courier, the Boston

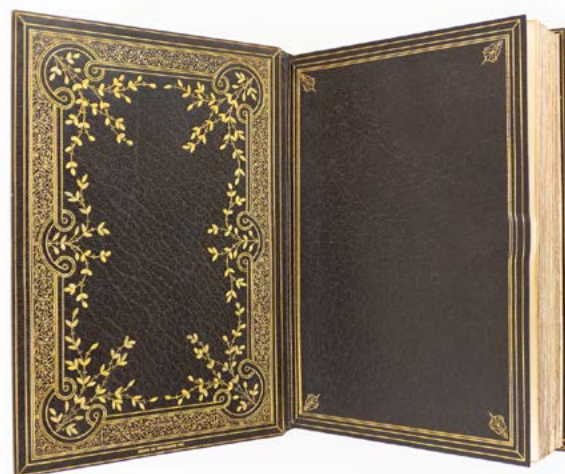
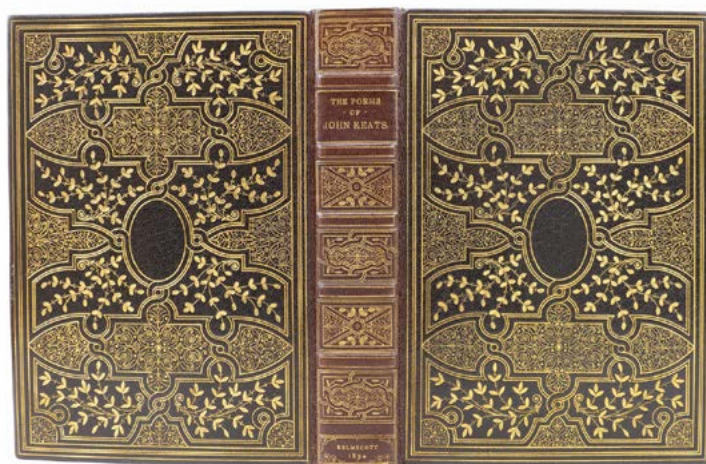
Daily Times, the New Orleans Commercial Times, and the Washington Union. At the behest of her friend and mentor Isaac Harby, one of the pioneers of Reform Judaism, she wrote nearly 200 hymns for the Reform Jewish service, some of which are still used today. The present volume is more secular in tone, and begins with a charming dialogue between the author and a friend concerning the poet's trepidations about the reception of her poems—with apathy rather than criticism being her greatest fear. The subjects of the poems include historical or patriotic themes, Classical inspirations, elegies for departed friends, and, of course, love. Our copy is signed in several places by C. F. Moïse, mostly likely Cecelia Frances Moïse (1855-1947), the granddaughter of Penina's beloved brother Abraham. Cecelia apparently bequeathed it to



her niece, Dorita Moïse Kohn (1900-92). This work is almost never found for sale: we were able to trace no other copy in ABPC and RBH since 1925. (ST17195)

An Irresistible Combination: Keats, Kelmscott, Zaehnsdorf Fanfare Binding

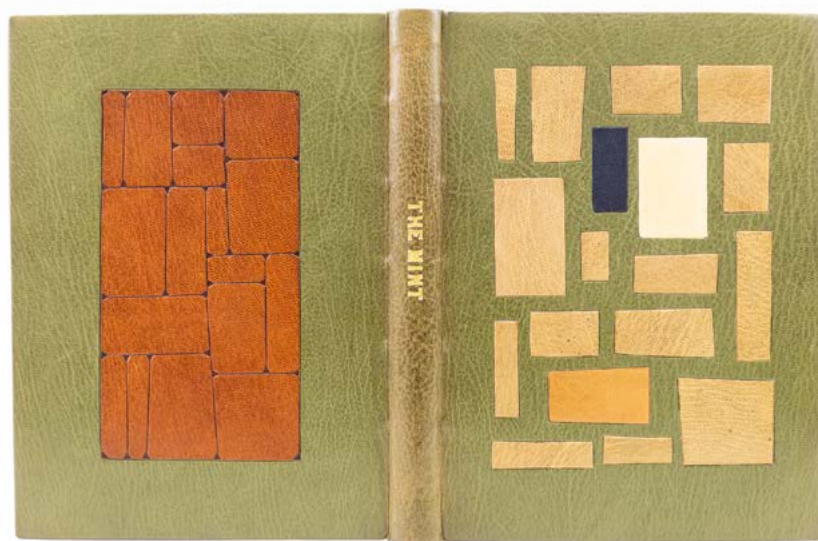
153 (KELMSCOTT PRESS). (BINDINGS - ZAEHNSDORF). KEATS, JOHN. THE POEMS OF JOHN KEATS. (Hammersmith: Kelmscott Press, 1894) 210 x 140 mm. (8 1/4 x 5 1/2"). 4 p.l. (one blank), 384 pp., [1] leaf (colophon). Edited by F. S. Ellis. ONE OF 300 COPIES on paper (and seven on vellum.) ESPECIALLY STRIKING BROWN CRUSHED MOROCCO, VERY LAVISHLY GILT, IN THE "FANFARE" STYLE, BY ZAEHNSDORF (stamp-signed and dated 1900 on front doublure and with oval stamp on rear endleaf), covers with strapwork forming multiple compartments, some filled with sprays of foliage, others with intricate stippled filigree, all around central oval; raised bands, spine gilt in similarly decorated compartments, BROWN MOROCCO DOUBLURES with lovely strapwork and filigree lobed frame with sprays of foliage emanating from the lobes onto the central panel, brown morocco endleaves with mitered gilt frame and stippled gilt fleurons at corners, top edge gilt, other edges gilded on the rough. Elaborate border on woodcut title and first page of text, decorative woodcut initials, device in colophon. Verso of front free endleaf with bookplate of M. C. D. Borden. Peterson A-24; Sparling 24; Tomkinson, p. 113. ♦ Spine just softly sunned to a lighter brown, light offsetting to flyleaf from bookplate; in all other ways A SUMPTUOUS VOLUME IN VERY FINE CONDITION. \$9,500



This is a wonderfully appealing item that combines a major publication of William Morris' Kelmscott Press with a virtuoso binding from one of England's best workshops. In his brief but intense life, John Keats (1795-1821) produced some of the most popular and most influential Romantic poetry ever printed. DNB notes that "for many, Keats has epitomized a popular conception of the Romantic poet, yearning for escape from the pain and banality of everyday life into a sensuous dream world of the imagination. This underestimates Keats's intellectual toughness, literary professionalism, and humorous good nature. The generosity of his spirit, the influence of the letters, and the significance of his achievement for readers of poetry, have confirmed his stature as one of the greatest English poets." For the binder and binding style here, see item #113, above. The provenance of this volume is distinguished. Matthew Chaloner Durfee Borden (1842-1912) was an American connoisseur who made a fortune as a banker and textile manufacturer and who collected sumptuous bindings as well as finely printed and illustrated works. The bulk of his library was sold by the American Art Association Galleries in 838 lots on 17-18 February 1913. (ST17129-030)



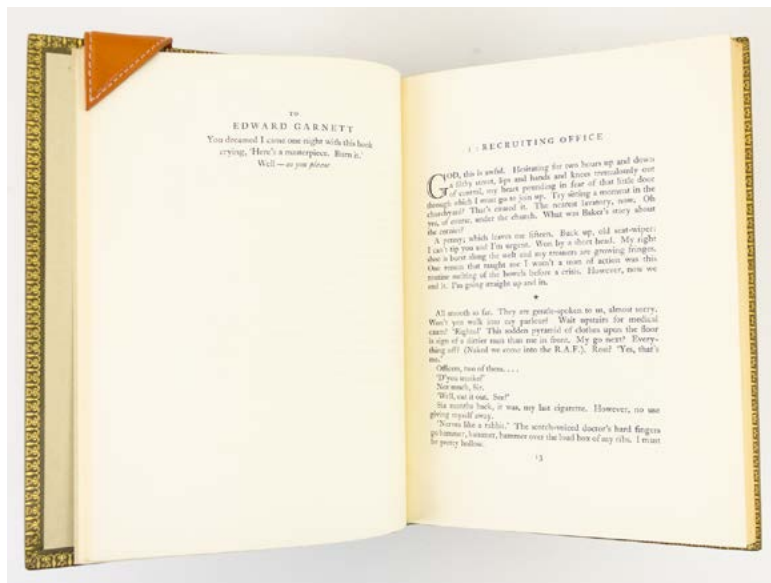
154 **LAWRENCE, T. E. (BINDINGS - GATLEY).** *THE MINT: A DAY-BOOK OF THE R.A.F. DEPOT BETWEEN AUGUST AND DECEMBER 1922.* (London: Jonathan Cape, 1955) 252 x 183 mm. (10 x 7 1/4"). 2 p.l., 3-206 pp. FIRST EDITION. ONE OF 2,000 COPIES. Attractive olive green morocco by Gatley (signed in pencil



on rear pastedown), upper cover with abstract design of 18 inlaid small panels in khaki, ivory, black, and tan morocco, lower cover with central panel inlaid with dark brown rectangles in various sizes arranged to resemble a stone wall, smooth spine with gilt titling, turn-ins with decorative gilt roll. In a suede-lined green buckram slipcase. Pencilled note on front pastedown attributing the binding to 'K. Gatley' [sic]. ♦ Spine gently and evenly sunned to a lighter hue, otherwise a pristine copy. **\$1,900**

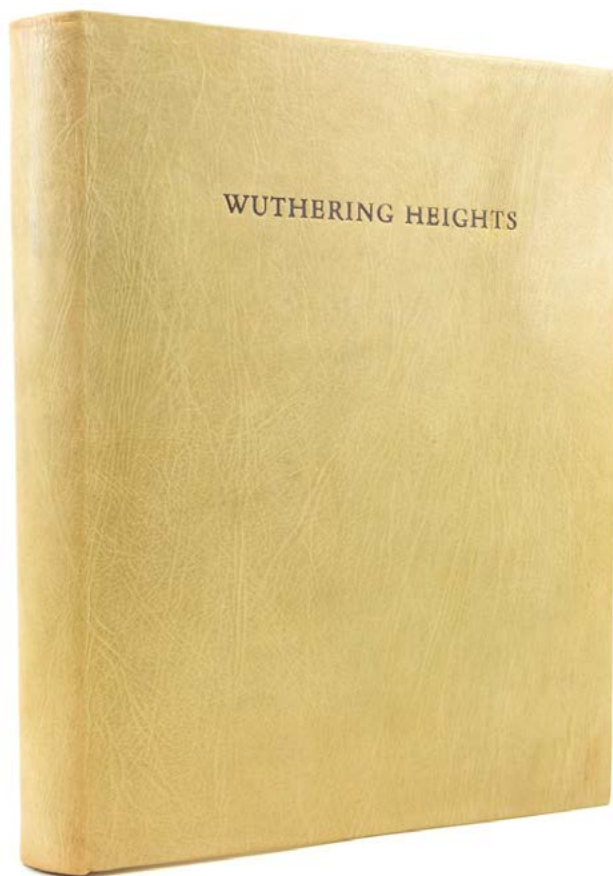
Described by DNB as "a brutal but faithful record" of life in an air force training school, this memoir by the man known as "Lawrence of Arabia" comes

in a binding which, though abstract in design, suggests a military garrison through its colors and shapes. A national hero after his daring exploits in the Middle East during World War I, Lawrence (1888-1935) enlisted in the Royal Air Force under an assumed name in 1923. According to DNB, "Lawrence's motives for enlistment were complex. He had a genuine interest in machinery—this was the period which saw his love affair with Brough Superior motorcycles—and between 1929 and 1935 he worked on the development of seaplane tenders and air-sea rescue craft. Lawrence also once expressed the hope that, having led from above, he could lead from below in a service which had captured his imagination during the war. The RAF also provided him with a relatively secure refuge from the intrusions of the press." The present text vividly describes his experiences at the recruitment office, in basic training, and in regular service. We have been unable to find any information about the binder—who may also be responsible for item #89, above—but the artisan at work here combined fine technical skill with an artist's refined sense of color and design. (ST17034a)

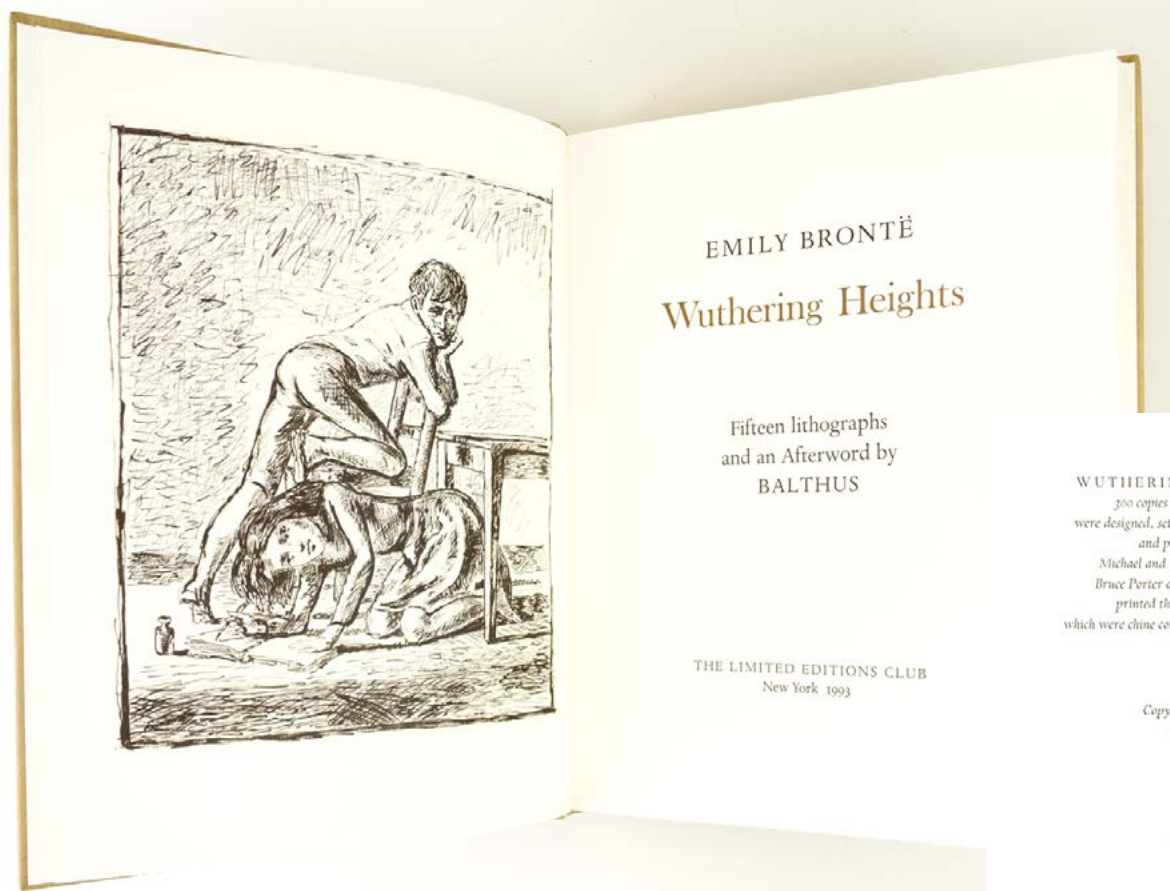


155 **(LIMITED EDITIONS CLUB). BALTHUS, Illustrator. BRONTË, EMILY.** *WUTHERING HEIGHTS.* (New York: Limited Editions Club, 1993) 420 x 315 mm. (16 1/2 x 12 1/2"). 3 p.l., 208 pp., [2] leaves. With an afterword by Balthus. No. 14 OF 300 COPIES SIGNED by the artist. Publisher's sage-green crushed morocco, upper board with title stamped in brown, smooth spine. In the original linen clamshell box. With 15 lithographs by Balthus. Prospectus laid in at front. ♦ In mint condition. **\$4,500**

Printed on beautifully thick paper, this impressive oversized production brings together an intense 19th century gothic novel and the work of a major modern artist, both inspired by the power and rugged beauty of the Yorkshire moors. "Wuthering Heights" was first published in 1847 under the pen name Ellis Bell, and it was to be Emily Brontë's first and only novel. Though many contemporary reviewers found the story strange and disturbing, her potent

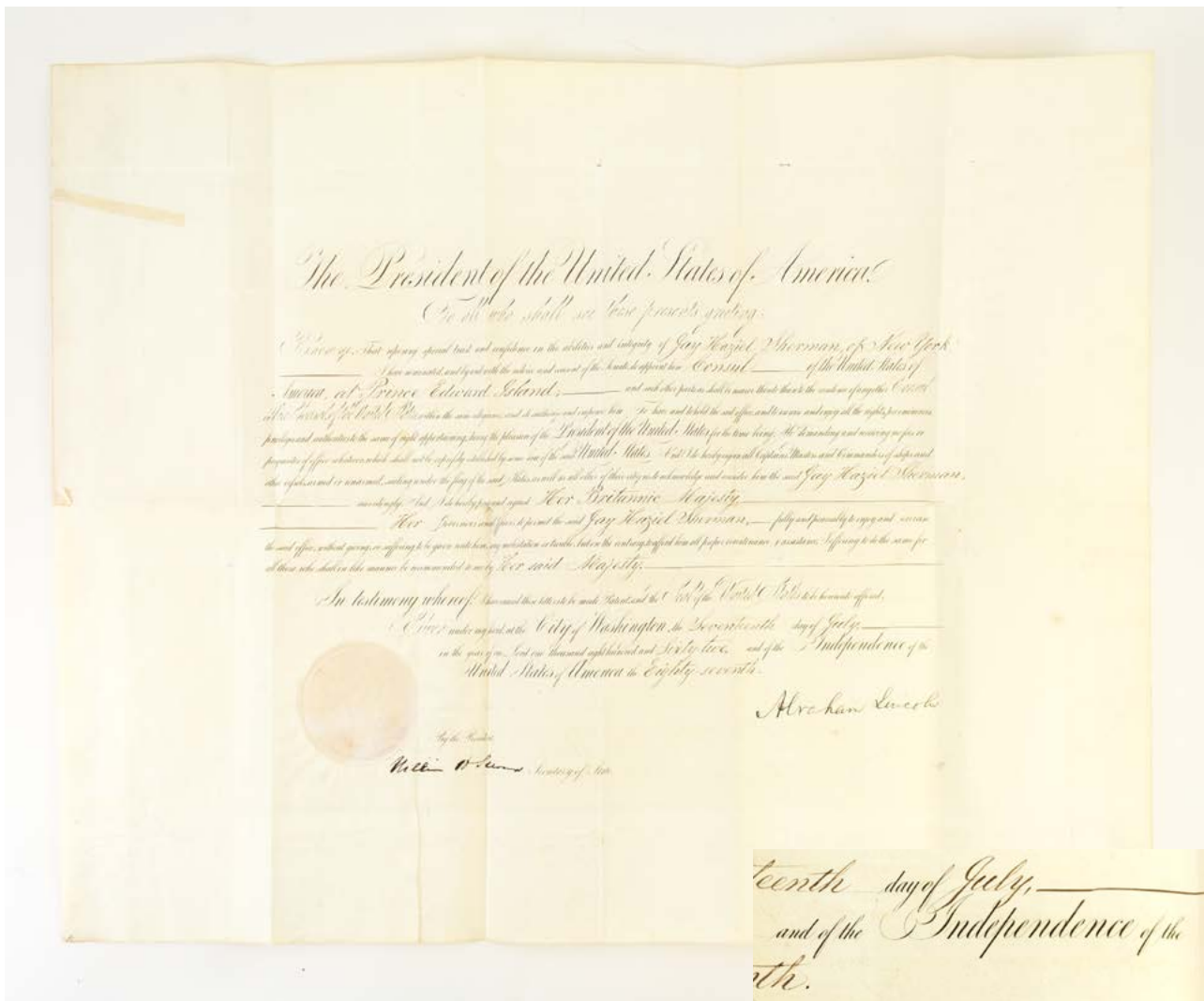


language and enthralling characters have secured it a place among the classics of English literature. The modern (and sometimes controversial) artist Balthasar Klossowski de Rola (known as Balthus) wouldn't seem a likely choice to illustrate this work; in fact, the two could hardly be more different. Brontë (1818-48) was a parson's daughter who spent most of her life in an isolated village in northern England, while Balthus (1908-2001) was a famous cosmopolitan painter whose friends included Pablo Picasso and Albert Camus. But the pair had at least one thing in common: a deeply felt connection to the Yorkshire moors. In Balthus' own words, recounting a visit to northern England made when he was a young man, "the wild beauty of the moors around Haworth . . . left an indelible impression on me." Years later, in 1933, still inspired by what he had seen, Balthus made a series of 15 drawings to accompany the novel that is practically synonymous with the moors. Compelling, moody, and a little wild, these drawings are a formidable complement to Brontë's words. The LEC Newsletter, introducing the present work, notes the "incisive linear quality" of the black & white drawings; Balthus' biographer and critic, Jean Leymarie, is also quoted, describing the work as "lit up with something of the book's flame and storm-flashes." It is also worth noting that this impressive production marks the first time these 15 illustrations appear alongside the text that inspired them—60 years after Balthus completed them. (ST17003)



*A Handsome Signed Document for a Lincoln Appointment,
But with the Appointee's Name Quite Wrong*

156 (LINCOLN, ABRAHAM). A DOCUMENT ON PAPER APPOINTING JAY HAZIEL SHERMAN CONSUL OF THE UNITED STATES TO PRINCE EDWARD ISLAND, CANADA, SIGNED BY LINCOLN AS PRESIDENT, WITH WAX SEAL OF THE UNITED STATES AND CO-SIGNATURE OF SECRETARY OF STATE WILLIAM SEWARD. (Washington, D.C.: U. S. Government, 17 July 1862) 445 x 565 mm. (17 3/4 x 22 1/2"). 17 lines of engraved text in copperplate script, with names and dates completed in a fine secretarial hand. Loose, as issued, in an archival mylar sleeve. ♦ Neatly mended two-and-three-quarters-inch tear to one edge (well away from text), half inch slit to end of one fold, three very short separations along two folds (only one touching text), otherwise A FINE FRESH, SPECIMEN, clean and bright, the signature dark and clear, the wax-and-white-paper seal intact. \$12,500



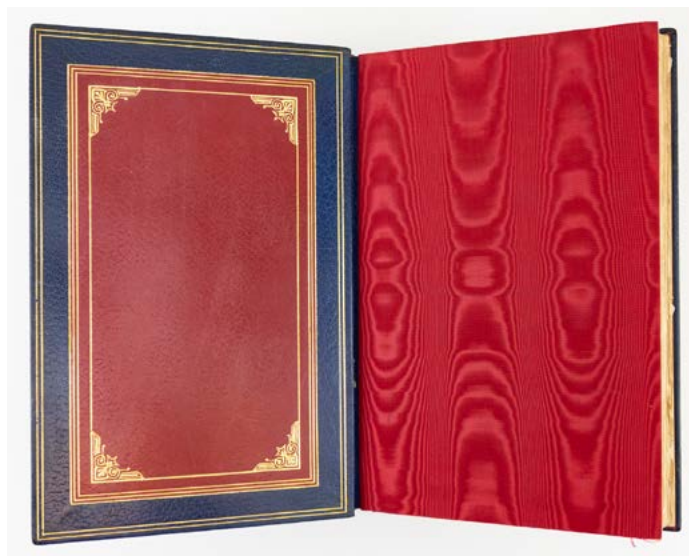
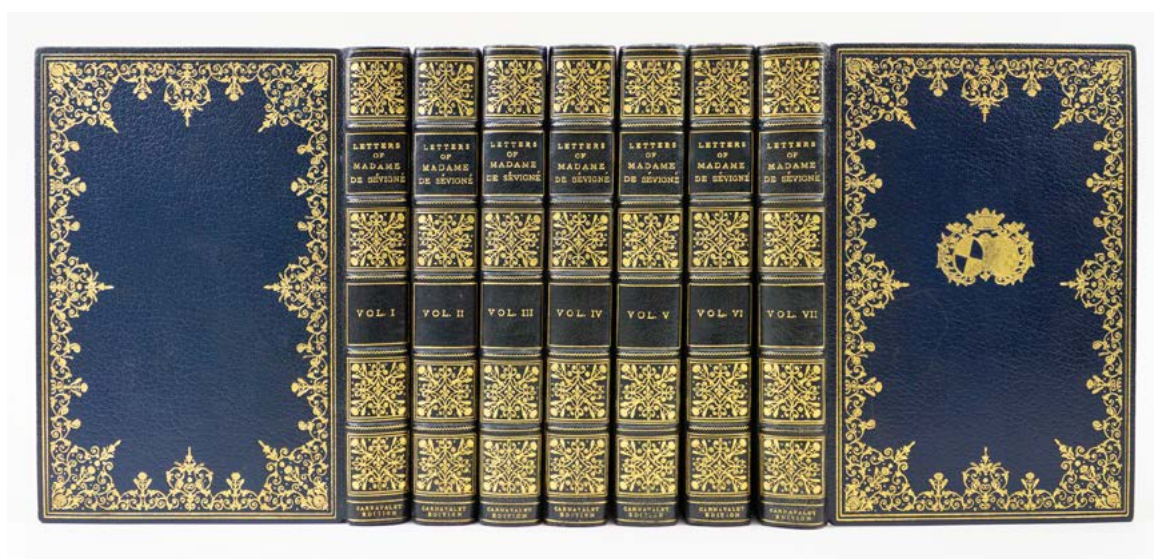
This is an excellent example of a presidential document with Lincoln's full signature and with that of his Secretary of State, William Henry Seward (1801-72), remembered for negotiating the purchase of Alaska from Russia. The consul appointed in this document, Jay Haziel Sherman of Vermont, served in Charlottetown, Prince Edward Island, from 1861 to 1865. **It is likely this appointee was Jahaziel Blossom Sherman** (1801-65), son of pioneering steamship captain Jahaziel Sherman (1770-1844), **and that his unusual Old Testament name was misspelled** by the scribe who filled in the appointment form. The younger Sherman died in Nova Scotia in 1865. (ST16605b)

teenth day of July, _____
and of the Independence of the
th.

Abraham Lincoln

A Remarkable Set: Beautiful Bindings, Fine (Partly Unopened) Condition, with a Document Signed by Louis XIV concerning Jean-Baptiste Colbert, his Money Man

157 (LOUIS XIV). (BINDINGS - STIKEMAN & CO.). SÉVIGNÉ, MARIE DE RABUTIN-CHANTAL, MARQUISE DE. *LETTERS OF MADAME DE SÉVIGNÉ*. (Philadelphia: J. P. Horn & Company, 1927) 245 x 160 mm. (9 3/4 x 6 3/8"). **Eight volumes** (seven volumes of text and a matching morocco slipcase housing the signed document). "Set No. 3" of an ultra-deluxe portion of the 1,500-copy Carnavalet Edition accompanied by a vellum document SIGNED BY LOUIS XIV, this copy specially bound for Mrs. J[ohn]. P[aul]. Laffey. ELEGANT NAVY BLUE CRUSHED MOROCCO, GILT, BY STIKEMAN & CO. (stamp-signed on rear doublure), covers with lacy Rococo-style frame, the coat of arms of the Marquise de Sévigné at center, raised bands, spine compartments with central fleur-de-lys within a lobed lozenge frame radiating floral sprigs and calligraphic flourishes, and accented by small tools, gilt lettering, RED MOROCCO DOUBLURES framed in gilt, red watered silk endleaves, top edges gilt, other edges untrimmed, three volumes UNOPENED, two others about two-thirds unopened. With 22 plates, including a hand-colored frontispiece in each volume. This set WITH AN ORIGINAL MANUSCRIPT VELLUM DOCUMENT SIGNED BY LOUIS XIV, housed in an archival box within a navy morocco slipcase, designated "volume VIII," tooled to match the text volumes. ♦Spines gently and evenly sunned, doublures with traces of white residue from leather preservative, four leaves with short marginal tears from rough opening, other trivial imperfections, but AN ESPECIALLY FINE SET, the mostly unread text quite clean and bright, and the bindings unworn and gleaming with gilt. **\$7,500**



This is as desirable a copy as one could hope to find of the English version of the famous letters of Marie de Rabutin Chantal, Marquise de Sévigné (1626-96). The present set features revised and corrected text, the addition of 300 letters not previously translated into English, engraved plates depicting the people and places discussed, very striking bindings in the Rococo style by a respected American workshop, and a vellum document relating to finance minister Jean-Baptiste Colbert, signed by the Sun King himself. Many editions of this work focus on the 25-year period when Madame de Sévigné was frequently corresponding with her married daughter, but the present collection covers a 49-year period, beginning in 1647, before the untimely death of husband left her a young widow, and ending in 1696, the year of her death. It is an epistolary

treasure that serves as one of our most fertile sources for an understanding of life among the French aristocracy and intelligentsia of the 17th century. Written in a style considered at the time to be picturesque and racy, the letters filter French history through Madame's own witty opinions of books, personages, and events of the day, and since the writer had no literary or social ambitions, we generally can trust her spontaneous and animated remarks. The official document signed by Louis XIV relates to one of Madame de Sévigné's acquaintances, Jean-Baptiste Colbert (1619-83), the powerful and influential comptroller general of finance who, in Britannica's words, "carried out the program of economic reconstruction that helped make France the dominant power in Europe." In the text, the king, as "Chief and sovereign grand Master of the Order of St. Michael and Militia of the Holy Spirit," nominates Colbert, the Baron de Seignelay, to fill the office of Commander and Grand Treasurer of those



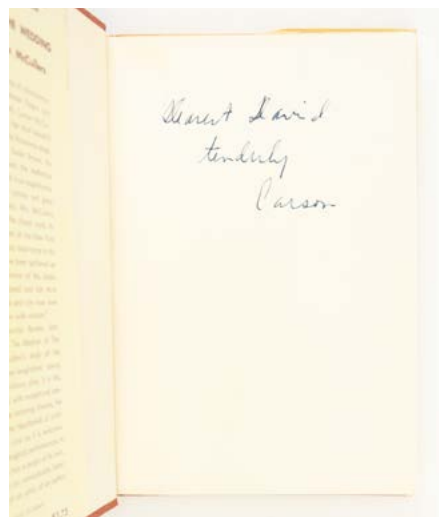
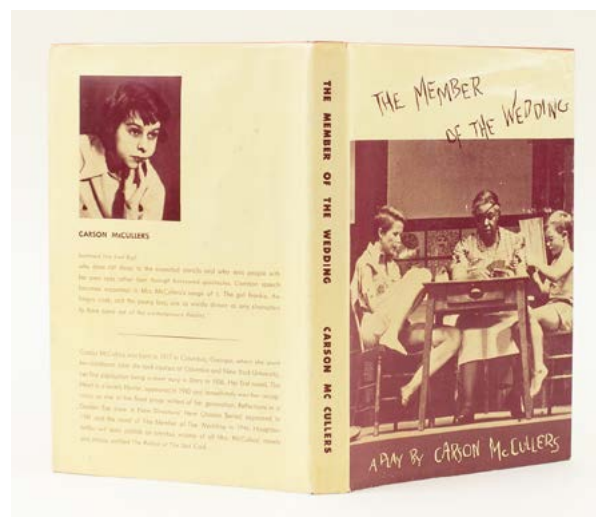
orders, left vacant by the death of Jerosme de Nouveau, Baron de Linieres. The proclamation notes that Colbert, member of the royal council, is "steward in our finances and superintendent and authorizing officer general of the Buildings, Arts and Manufactures of France," and that his appointment to this post is intended to recognize the king's complete satisfaction with "his perfect integrity, sufficient fidelity, and affection for the good of [the king's] affairs." In a 1676 letter to her daughter and son-in-law, Sévigné tells of going to meet Colbert at his office to request a pension on their behalf, as her son-in-law had gone into debt in the king's service. She was nervous—she had been a friend of Colbert's great rival Nicolas Fouquet and had dubbed Colbert "le Nord" (the North) for his cold, unemotional demeanor. "Le Nord" may have had a cold demeanor—he replied only, "Madame, I will attend to it"—but the request was obviously granted. Our set was bound in the style en vogue in Madame de Sévigné's day for Marie Louis Soutiere Laffey (1869-1934), the philanthropist wife of Du Pont Company general counsel John Paul Laffey, by the New York firm of Stikeman & Co. Founded by Henry Stikeman in 1887, the bindery continued after his retirement under the direction of Maurice Kalaba, who took over the bindery in 1921. Luxurious bindings for limited edition sets were a specialty of the company in 1920s, and sets from this Carnavalet edition appear in full or three-quarter morocco by Stikeman; sales records we found did not locate any other set that also had morocco doublures. Our set is one of at least three copies accompanied by a document signed by the monarch who reigned over France for all of Madame de Sévigné's adult life. The letter from Louis XIV (1638-1715) is an especially apt relic to be included with these volumes, as the intrigues of his court form a major subject in the letters. While the limitations page here does not give the total number of copies accompanied by such a letter, we have only been able to trace one other set at auction with a document signed by the king. (Dated 1698, it honored Charles de Cortigny for 21 years of service to the Crown; that set sold in 2002 for \$1600.) Our document was signed during Madame de Sévigné's lifetime and has the



distinction of concerning a person known to her and a personage of great importance in the history of France. Happily for us, Mrs. Laffey apparently found little time to read the present work, as it remains more than half unopened and in sparkling condition. (ST17027)

Inscribed by the Author to Her (and Her Husband's) Former Lover

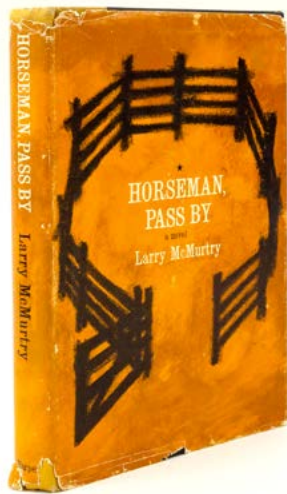
158 MCCULLERS, CARSON. *THE MEMBER OF THE WEDDING. A PLAY.* (New York: New Directions, [1951]) 210 x 137 mm. (8 1/4 x 5 1/4"). 5 p.l., 118 pp. FIRST EDITION in play form. Publisher's red cloth boards, flat spine with title in darker red lettering. In the original dust jacket with a photograph of a scene from the Broadway production on the front. In a fine linen clamshell box, black buckram label on the spine. Frontispiece illustration of Lester Polakov's sketch for the set of the Broadway production. Front free endpaper with SIGNED PRESENTATION INSCRIPTION FROM MCCULLERS TO DAVID DIAMOND: "Dearest David / tenderly / Carson"; title page with ownership blind-stamp of David Diamond. See: Virginia Spencer Carr, "The Lonely Hunter: A Biography of Carson McCullers." ♦Light rubbing to extremities, but a mint copy of the book in an excellent jacket (with half-inch tear to crease of front flap and minor creasing to the adjacent area on the front). **\$12,500**



This is an extraordinary association copy of McCullers' most successful theatrical adaptation, based on her poignant semi-autobiographical coming-of-age story. Originally published as a novel in 1946, "The Member of the Wedding" is told through the eyes of Frankie Addams, a 12-year-old girl whose older brother is about to get married. With her mother deceased and her father reserved and unapproachable, Frankie feels disconnected with those around her and fixates on the upcoming wedding, becoming increasingly convinced that she belongs with and to the betrothed couple, saying "They are the we of me." McCullers adapted the novel into a play, starring Ethel Waters and Julie Harris, which opened on Broadway in 1950 and ran for 501 performances; in 1952 it was turned into a film. Carson McCullers (1917-67) was born in Columbus, Georgia, and moved to New York City at the age of 17—ostensibly to study piano at Julliard, but instead taking odd jobs while attending night school and working on her writing. She met and married Reeves McCullers in 1937, and three years later published her first novel, "The Heart is a Lonely Hunter," to critical acclaim. Carson had a tumultuous personal life involving frequent bouts of poor health, battles with alcoholism, and

a complicated relationship with her husband. Both partners were bisexual, and at one point found themselves in love with the same person—American composer David Diamond (1915-2005). As noted in McCullers' biography by Virginia Spencer Carr, Diamond acknowledged his own feelings for both Carson and Reeves in his diary in 1941: "What has happened to me since meeting Carson and now Reeves, her husband[?] . . . [Carson's] . . . magnetism and strange sickly beauty stifles me, gnaws at me, and I know it is that I love these two human beings. It is a great love I feel. It will nourish me or destroy me." (p. 148) The resulting love triangle was intense, profoundly emotional, and, ultimately, unsustainable; it also partly inspired the present work, as well as aspects of Carson's collection of stories titled "The Ballad of the Sad Café." Despite the inevitable change in their relationship, Carson and Diamond maintained a devoted friendship over the following years, and the present work could hardly have a more desirable association: inscribed "Dearest David / tenderly / Carson," the author communicates in a few words the deep emotional connection and loving kindness still felt a decade after their first fateful meeting. (ST17073)

The First Printing of McMurtry's First Novel, Inscribed to a Former Student



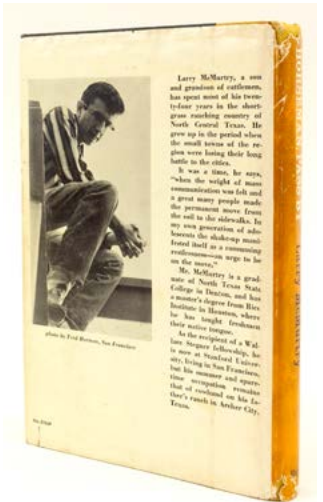
159 MCMURTRY, LARRY. *HORSEMAN, PASS BY.* (New York: Harper & Brothers, 1961) 212 x 146 mm. (8 3/8 x 5 3/4"). 3 p.l., 179, [5] pp. FIRST EDITION. Publisher's black paper boards backed in mustard yellow cloth, upper cover with the publisher's circular stamp containing initials "H B" and a torch motif, spine with black lettering, original dust jacket. INSCRIBED AND SIGNED BY THE AUTHOR in ink on front free endpaper, "To Mr. Combie — / who stuck it out through two of my classes — / with sincere / best wishes — / Larry McMurtry." ♦One corner slightly bumped, a hint of edge wear, one opening with a couple of very small marginal stains, otherwise in excellent condition. Jacket edges, corners, and head and tail of spine a little worn and chipped, a couple of very light stains, but overall in very nice condition and with no major condition issues. **\$2,500**

This is the first edition of McMurtry's acclaimed first novel, published when the author was just 25 years old. Set on a Texas cattle ranch in the 1950s, this coming-of-age story is told through the eyes of 17-year-old Lonnie, who

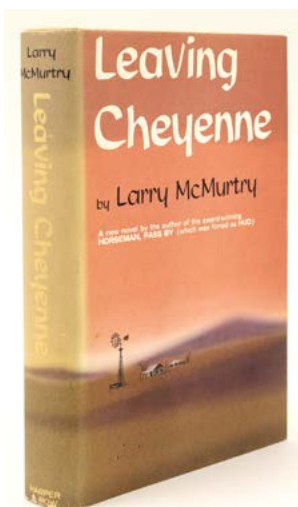
lives with his grandfather's family. Life on the ranch becomes increasingly disrupted by the behavior of Lonnie's step-uncle, a cowboy called Hud, whose lack of empathy leads to deadly consequences. The novel won the Texas Institute of Letters' award for fiction in 1962, is included on A. C. Greene's list of "The 50 Best Books on Texas," and was adapted into the movie "Hud" starring Paul Newman. Although Larry McMurtry (1936-2021) is best known for his works of fiction set in Texas and the American West, including his Pulitzer Prize-winning novel "Lonesome Dove," he was also an award-winning screenwriter, memoirist, antiquarian bookseller, and

*To Mr. Combie —
who stuck it out through
two of my classes —
with sincere
best wishes —
Larry McMurtry*

teacher. The present work includes a delightful inscription from McMurtry to one of his former students. (STC17010a)

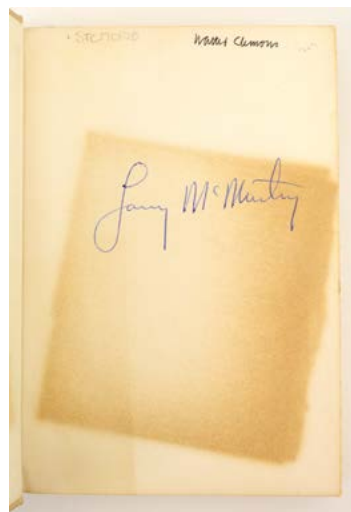
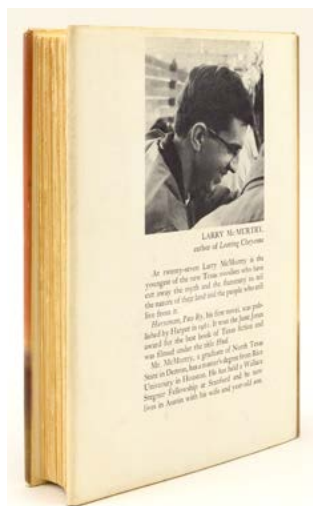


McMurtry's Second Novel, Inscribed to an Important Critic Who Promoted the Author's Career in its Early Stages



160 MCMURTRY, LARRY. *LEAVING CHEYENNE.* (New York, Evanston, and London: Harper & Row, 1963) 208 x 145 mm. (8 1/4 x 5 3/4"). 5 p.l., 299, [7] pp. FIRST EDITION. Publisher's cream-colored buckram, upper cover with a red sun symbol, spine with red and black lettering, original dust jacket. SIGNED BY THE AUTHOR in ink on front free endpaper, and with ink signature of Walter Clemons in upper corner of same page; with pencilled notations (presumably by Clemons) and occasional underlining scattered throughout. ♦Buckram with a little edge soiling, preliminary leaves (including signature) with offsetting, a couple pages with minor thumbing or a faint fold, but still an excellent copy with an interesting association. Jacket spine a little sunned and panel edges slightly toned, a few minor chips to tail of spine and corners, price sticker over the printed price, faint red streak on lower wrapper, but in very nice condition overall. **\$2,250**

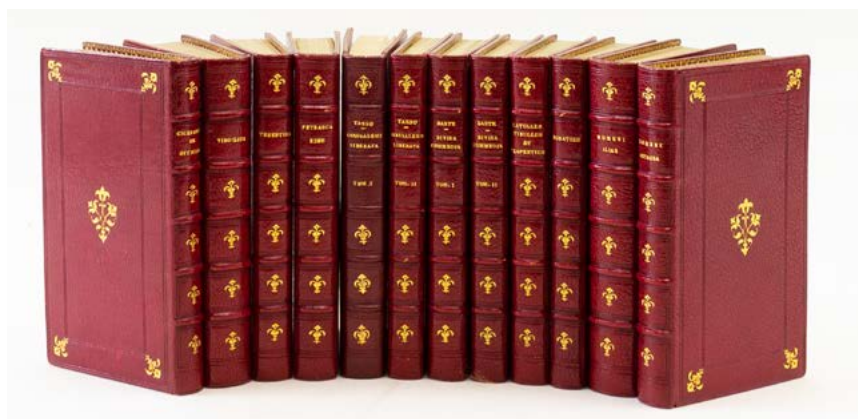
Set in West Texas (not Wyoming as the title suggests), McMurtry's second novel follows the lives of three intimately connected people—and the love triangle between them—over the course of about 40 years. The novel was adapted into the movie "Lovin'



Molly" in 1974. This appears to have been the personal copy of Walter Clemons (1929-94), a highly-regarded author and book critic who wrote about "Leaving Cheyenne" in a New York Times article in 1971, calling it a "funny, wonderful, heartbreaking book," and recalling a time when he "bought up five copies at a dollar each in Marboro [the country's largest retailer of "remainder" books] and passed them out" to other people. Clemons' great admiration for McMurtry's style, particularly in the present work, makes this an especially resonant association copy. (STC17010b)

A Very Rarely Seen, Beautifully Bound, and Unsurpassably Fine Complete Collection of the Pickering Miniature Diamond Classics Series

161 (MINIATURE BOOKS). (BINDINGS - CAPÉ). (PICKERING IMPRINTS). A COLLECTION OF NINE DIAMOND CLASSICS BY CATULLUS, CICERO, DANTE, HOMER, HORACE, PETRARCH, TASSO, TERENCE, and VIRGIL. (London: William Pickering, 1821-31) 85 x 45 mm. (3 1/2 x 1 7/8"). **12 volumes.** VERY PLEASING CRIMSON MOROCCO, ATTRACTIVELY GILT, BY CAPÉ (stamp-



signed on verso of front free endpaper), covers with central gilt fleuron enclosed by blind-ruled frame with oblique gilt floral tools at corners, raised bands, spine panels with gilt bellflower tool, gilt titling, turn-ins densely gilt with multiple decorative rolls, marbled endpapers, all edges gilt. (One volume recently placed in a remarkably faithful replica binding.) Engraved frontispiece in all but three volumes (the second volumes of Dante, Tasso, and Homer). Virgil with errata slip

bound in between pp. 282-83. Keynes 45, 47, 51, 61, 72, 79, 80, 81; Bondy pp. 86-90; Spielman 83, 93, 113, 198, 205A 407, 473, 476, 502. ♦ Isolated tiny rust spots or faint foxing, but A SPLENDID SET with no signs of use, the text clean, fresh, and bright, the bindings lustrous and unworn. **\$16,000**

This is an unsurpassably fine collection of works by Greek, Roman, and Italian writers in Pickering's famed miniature Diamond Classics series, elegantly bound in red morocco by Capé. William Pickering began his career as a bookseller before turning to publishing in the late 1810s. In 1820, he issued the first in the popular series of "Diamond Classics," miniature books set in tiny 4-1/2 point ("diamond") types. Bondy (who set aside his arbitrary three-inch limit on size in order to include these books) says, "Due to the great editorial care and the superb printing and binding which went into their manufacture, combined with the importance of their contents, these little volumes are

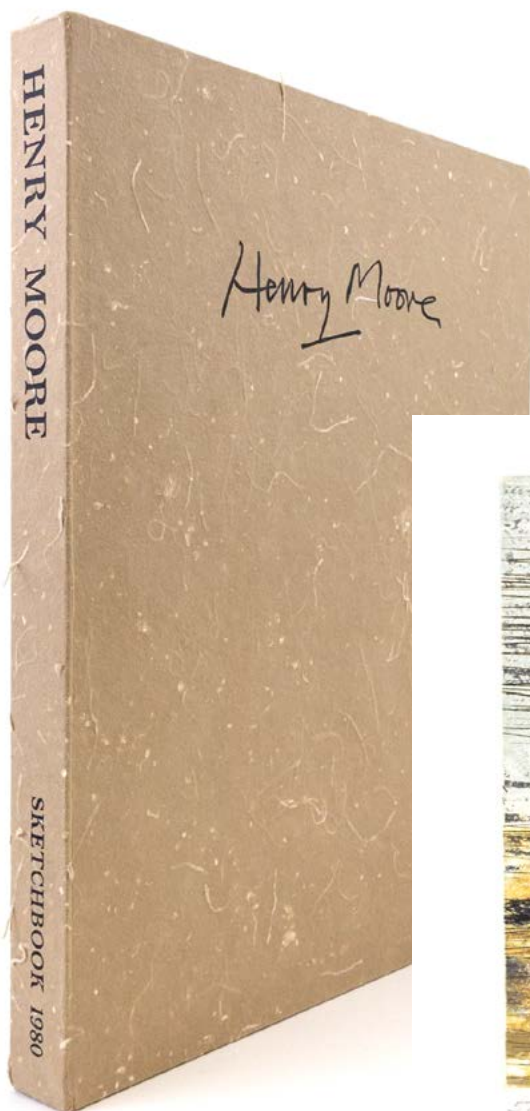


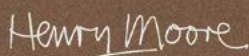
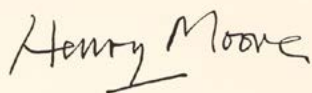


now very eagerly collected by minibibliophiles, and even more generally by lovers of finely produced books." A number of collectors had their volumes rebound by leading artisans like Charles-François Capé (1806-67), one of the most distinguished binders in France in the middle years of the 19th century, and especially well known for the delicacy of his work. He was the binder to the Empress Eugénie, and Bérardi calls him "the Bozériian of the second Empire." The present set includes the Pickering Catullus (1824), Cicero (1821), Dante (two volumes, 1822), Homer's Iliad and Odyssey (two volumes, 1831), Horace (second printing, 1826), Petrarch (1822), Tasso (two volumes, 1822), Terence (1822), and Virgil (1821). Spielmann singles out the Homer for special praise, noting that with its "clear, easily legible type" printed by Charles Whittingham, it is "one of the best-printed Greek miniature books ever produced." And the Virgil is especially rare: Spielmann

and Sheringham aver that all but 100 copies were destroyed by a fire at the offices of printer C. Corrall. The condition here is simply outstanding, with both text and bindings looking much as they did on the day they left the bindery. (ST16814)

162 MOORE, HENRY, Artist. HENRY MOORE: SKETCHBOOK 1980. (Much Hadham: Raymond Spenser Company Limited, 1985) Catalogue and sketchbook: 240 x 186 mm. (9 1/2 x 7 3/8"); Folding box: 411 x 323 mm. (16 1/8 x 12 3/4") Catalogue: 24 pp.; Sketchbook: 84 pp., [1] blank leaf. Catalogue by Ann Garrould. No. 57 OF 75 COPIES OF EDITION B, from a total edition of 450 sets. Sketchbook bound in plain maroon buckram; catalogue in thick brown textured paper wrappers with white signature and titling on cover. Both housed in an oversized folding box bound in tan Richard de Bas handmade paper with artist's signature stamped in black on front cover, black titling on spine (sketchbook and box by Dermont-Duval, Paris). WITH AN ORIGINAL ETCHING WITH COLOR AQUATINT of "Reclining Nude, 1983" (depicted on p. 49 of sketchbook) hand-numbered and SIGNED BY MOORE in pencil, housed in cream-colored paper folder with tissue guard. Sketchbook with edition label on





SKETCHBOOK 1980



rear pastedown hand-numbered and SIGNED BY MOORE in pencil.
◆Corners of folding box slightly bumped and with very slight wear, but its contents as new. \$3,600



HENRY MOORE · Sketchbook 1980

Facsimile Edition

Number B 57/75

Moore

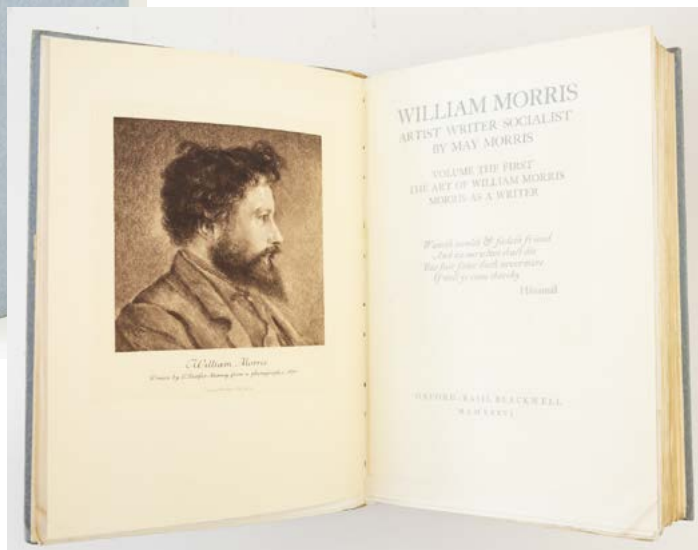
© HENRY MOORE

This beautifully printed and presented facsimile sketchbook offers an intimate view into the creative process of Henry Moore (1898-1986),

one of the most significant British artists of the 20th century. Born in Lincolnshire to a coal-mining family, Moore (along with his seven siblings) was encouraged to pursue formal education by his father, a self-taught man with a passion for music and literature. Moore showed an early aptitude for art, and

after learning about Michelangelo as a boy, he decided to become a sculptor. Following service in World War I (surviving a gas attack in France), he returned to England to study at the Leeds School of Art, and then at the Royal College of Art in London. According to DNB, "From 1928, the year of his first one-man show and his first public commission, until 1939, when his first sculpture to enter a national collection was accepted as a gift by the Tate Gallery, Moore's reputation as one of the most important avant-garde artists in England grew steadily and inexorably." Over the next four decades he received increasingly important honors and commissions—including many large-scale public works—that would cement his place in the pantheon of modern British artists. Moore is perhaps best known for his semi-abstract figural sculptures, but as our sketchbook attests, he also had a keen interest in drawing. Previously, two other facsimile editions of Moore's sketchbooks (1926 and 1928) had been published, but the present work differs from these in important ways: according to the introduction to the catalogue included here, "The present sketchbook is separated from the earlier ones by more than fifty years and during this time [Moore's] idea on the place of drawing in his creative work underwent a profound change. Over the last thirty years he worked out his ideas for sculpture in clay or plaster and continued to draw for drawing's sake. This drawing without thinking of sculpture, as the artist described it, is the main content of the present sketchbook." Begun in 1980 when the artist was 82 years old, this sketchbook includes many of the classic shapes that Moore favored in his sculptural work: reclining women, mother-and-child compositions, and bones, for example; but there are also sketches of Old Master drawings, a landscape, and interesting assemblages of people and objects. Different techniques are also used here, including sketches with combinations of watercolor, gouache, and grease pencil that create interesting textures and color combinations. As his niece (the compiler of the present catalogue) attests, so important was drawing to Moore's artistic life

that in his advanced age he took to wearing mittens when his arthritis made it too painful to hold a pencil against his bare skin. The present work also includes a limited edition etching with color aquatint of one of the sketches in this notebook, signed by Moore. The etching, facsimile sketchbook, and catalogue are all neatly packaged and presented in an attractive folding box, and together they offer a thoughtful and deeply personal glimpse into the artist's mind and method. This work is scarce in its complete state, as issued; many sets were broken up so the etching could be framed. (ST17004)

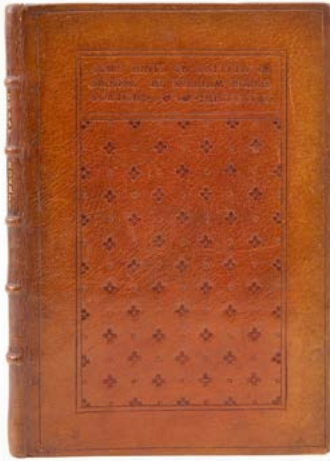


163 (MORRIS, WILLIAM). MORRIS, MAY. WILLIAM MORRIS: ARTIST, WRITER, SOCIALIST. (Oxford: Basil Blackwell, 1936) 235 x 160 mm. (9 1/4 x 6 1/4"). **Two volumes.** With an introduction by Bernard Shaw. **FIRST EDITION. ONE OF 750 COPIES.** Publisher's linen backed blue

paper boards, spines with printed paper label, upper edge smooth, others untrimmed and **MOSTLY UNOPENED.** With frontispiece in each volume and a total of three plates and one in-text illustration after Charles Fairfax Murray, F. L. Griggs, and Edward Burne-Jones. With several inserted tissue guards, additional spine labels tipped-in on rear flyleaf of each volume. ♦First volume with small crimp to lower fore-edge corner of leaves from front free endpaper to page 20 (likely from production process), otherwise virtually pristine inside and out, with no signs of use. **\$750**

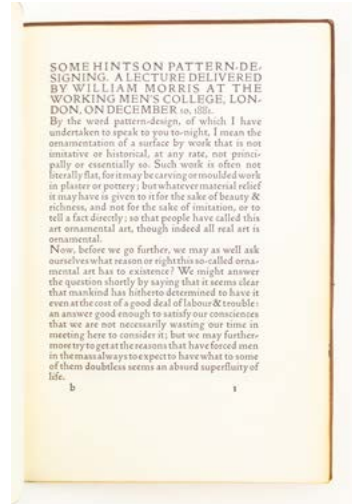
This is an indispensable resource for anyone interested in William Morris and the Kelmscott Press, containing a collection of his prose, lectures, and letters selected and edited by his daughter, much of it previously unpublished or difficult to find in print. Volume I is devoted to William Morris as an artist and writer, with a number of his papers on the Arts & Crafts movement, as well as selections of his poetry and translations of Icelandic verse. Volume II is devoted to Morris' involvement in socialism, including an account of "William Morris as I knew him" by his good friend George Bernard Shaw, as well as various letters, lectures, and articles on the subject. Both volumes include rich commentary on his life and works written by admiring and devoted daughter May Morris (1862-1938), co-founder of the Women's Guild of Arts and an accomplished embroiderer. Although intended as a supplement to the 24-volume *Collected Works of William Morris* (1910-15), the set is considered complete on its own, and the present two volumes have always been sold separately as a pair. The book is uncommon today, no doubt in part because many copies have been discarded over the years when their vulnerable bindings became damaged or unrepresentable. The present set is extraordinarily well preserved and mostly unread: only the first 150 pages of the first volume and the index at the end of volume two have been opened. (ST17057c)

164 MORRIS, WILLIAM. (BINDINGS - ARTS & CRAFTS-STYLE). SOME HINTS ON PATTERN-DESIGNING. (London: Printed at the Chiswick Press for Longmans & Co., 1899) 210 x 140 mm. (8 1/4 x 5 1/2"). 1 p.l., 45 pp. **FIRST EDITION.** Appealing dark tan morocco, blind-tooled in the Arts & Crafts style (stamp-signed "19-H I P-10" in gilt on rear turn-in), covers with blind-ruled French fillet frame, central panel of upper cover with lettering at its head in the style of the Kelmscott Press, with two small leaf tools and the date in Roman numerals, below it a field semé with rows of alternating blind-stamped quatrefoils and open dots, raised bands, vertical gilt titling, brown handmade endpapers, all edges gilt. PMM 367b; LeMire A-94.01. ♦Spine evenly darkened to brown, a little darkening to cover edges as well, other very minor imperfections, but a very



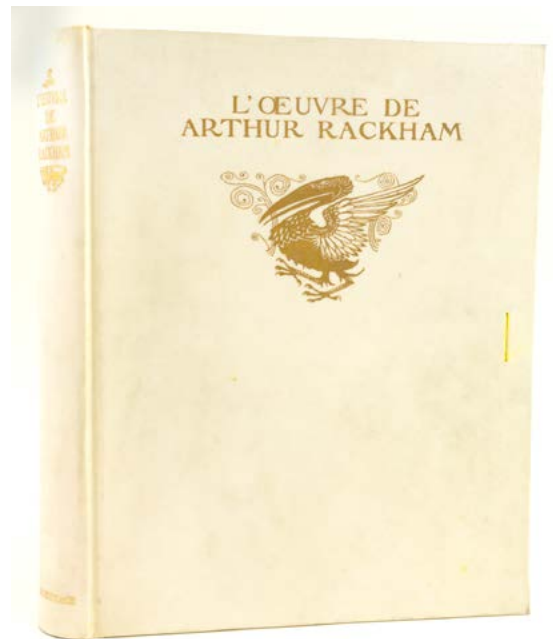
nearly fine copy—clean, fresh, and bright internally, in a binding with few signs of wear. \$950

Printed in the Golden type designed by William Morris for the Kelmscott Press, this book, from a lecture delivered to the Working Men's College in London, is cited by "Printing and the Mind of Man" for vindicating Morris' claim that "good design should be extended to objects for use as well as objects of art." It was bound in the spirit of the Arts & Crafts Movement by a talented artisan. We have not been able to discover the identity of H. I. P., but the skill manifested here suggests that he or she very likely studied at one of the schools of Arts & Crafts or took private lessons with a professional binder. (ST17129-055)

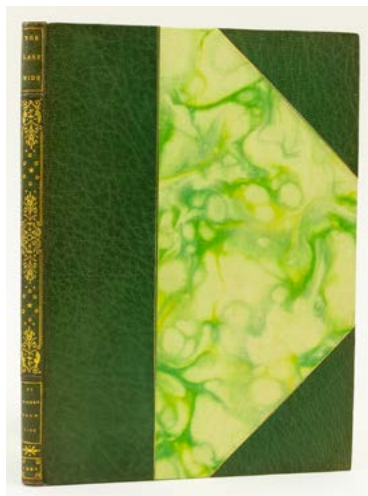


165 (RACKHAM, ARTHUR). *L'OEUVRE DE ARTHUR RACKHAM.* (Paris: Hachette et Cie., [1913]) 295 x 225 mm. (11 5/8 x 9"). 38, [2] pp. Introduction by Sir Arthur Quiller-Couch. No. 54 OF 60 SPECIAL COPIES printed on imperial Japon paper, from a total edition of 460. Publisher's full vellum, upper cover with fanciful gilt penguin after a Rackham design, titling above it, smooth spine with gilt lettering and rampant cat ornament, top edge gilt, yellow silk ties detached (one laid in at rear). A few vignettes in the text, and 44 COLOR PLATES mounted on brown paper, all with lettered tissue guards. Front pastedown with bookplate of Jean Couchie. Latimore & Haskell, pp. 41-42; Hudson, p. 169. ♦Boards tending to bow a little, half a dozen (naturally occurring) small yellow spots to vellum on rear board, but a very nearly fine copy—pristine internally, in a binding with few signs of wear. \$2,200

This collection of color plates shows Rackham's range of artistry, from the distinctive fairy-tale drawings for which he is best known, through works in the style of the Pre-Raphaelites and the Impressionists. The present illustrations are grouped in six sections: Gnomes & Elves, Classical Mythology, Fairy Tales, Children, Grotesque



& Fantastic, and "Various," this latter group including landscapes of a distinctly impressionistic style. Arthur Rackham (1867-1939) studied art at Lambeth School, where the work of his fellow student Charles Ricketts (see item #108) influenced his development. Houfe tells us that soon after Rackham joined the staff of "The Westminster Budget" in 1892, he "established himself as one of the foremost Edwardian illustrators and was triumphant in the early 1900s when color printing first enabled him to use subtle tints and muted tones to represent age and timelessness." This collection was also published in English in 1913. (ST17023)



166 (ROYCROFT PRESS). **BROWNING, ROBERT.** *SO HERE THEN IS THE LAST RIDE.* (East Aurora, New York: Roycroft Press, 1900) 202 x 140 mm. (7 7/8 x 5 1/2"). [12] French fold leaves (first two and last one blank). No. 19 OF 50 COPIES printed on Imperial Japan Vellum and hand illuminated, SIGNED by publisher Elbert Hubbard and illuminator Della Place. Attractive green three-quarter morocco over marbled boards by the Roycroft Bindery, spine with two raised bands, elongated central compartment tooled with gilt fleurons, lancets, volutes, and two small stars surrounded by gilt circlets, gilt lettering in head and tail compartments, marbled endpapers. In the (slightly worn) original felt-lined green clamshell box with publisher's printed label on tail edge. With printer's device and 11 FULL BORDERS, ALL BEAUTIFULLY ILLUMINATED BY DELLA PLACE. Front pastedown with bookplate of Charlotte Barnwell Elliott. ♦A trace of foxing to colophon, but A VERY FINE COPY—internally clean, fresh, and bright with lovely coloring, in a virtually unworn binding. **\$1,900**



This is one of the loveliest Roycroft productions, each copy in this limited edition with hand-decorated borders by a different illuminator, so no two copies are exactly alike. For this reprint of Browning's poem "The Last Ride Together" (from his 1855 collection "Men and Women"), only very basic outlines of the designs for the borders enclosing pages of text were printed, granting each illuminator considerable artistic license. Most of the artists were women, and each chose her own color palette, with most adhering to soft pastels. Our illuminator, Della Place, favored the soft greens, peach, and pale yellow popular in Art Nouveau illustrations, but also ventured into

dramatic teals, purple, and a bright, clear blue. Inspired by a visit to William Morris' Kelmscott Press in 1894, Elbert Hubbard (1856-1915) purchased the struggling Roycroft Printing Shop in East Aurora, New York, and set out to launch an American Arts & Crafts Movement. Under his direction, the shop began issuing hand-printed books, some decorated with illuminations, in 1897. According to ANB, within five years, the Roycroft organization "had shops for printing and binding and for furniture, metal, and leather work; it also established training schools for the local youth in drawing, watercolor, and bookbinding. . . . Hubbard allowed free experimentation and never questioned the cost throughout the shops. Designers and craftsmen could work out ideas and, if unsuccessful, just start over. There were never deadlines for the books or prohibitions on design motifs." While Roycroft productions did not reach the elevated achievements of the best English private presses, Hubbard nevertheless had an important impact on American book arts: as his friend William Marion Reedy observed, "he makes lovers of books out of people who never knew books before." Someone certainly loved this book: it is marvelously well-preserved in its original folding box. (ST17005)

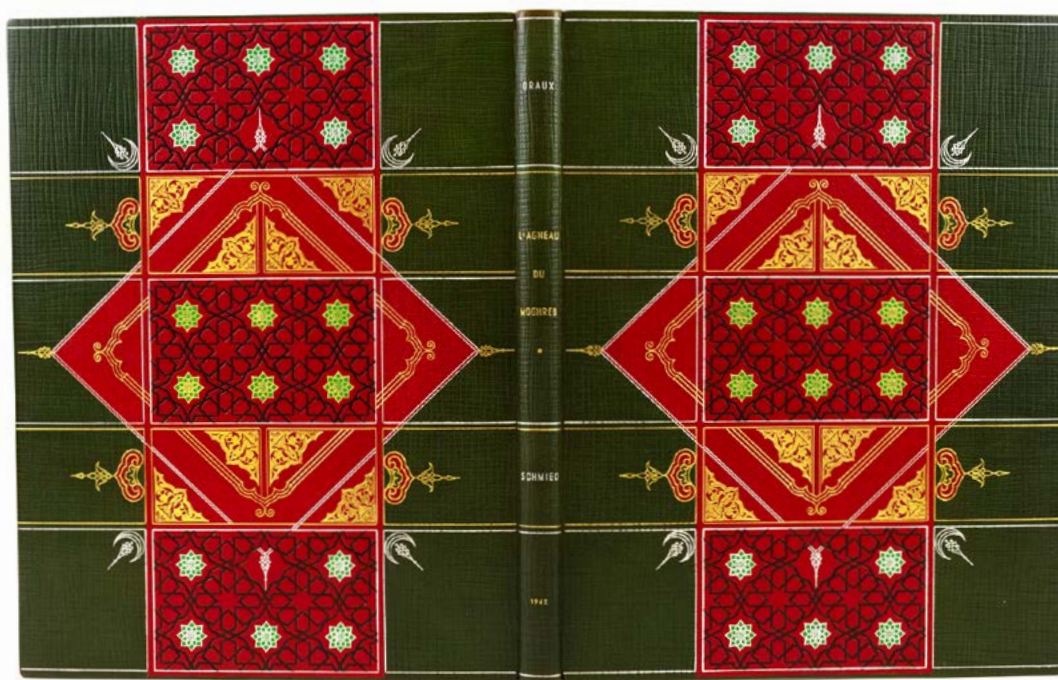


The Final Paintings Done by Schmied, in a Striking Binding by Devauchelle

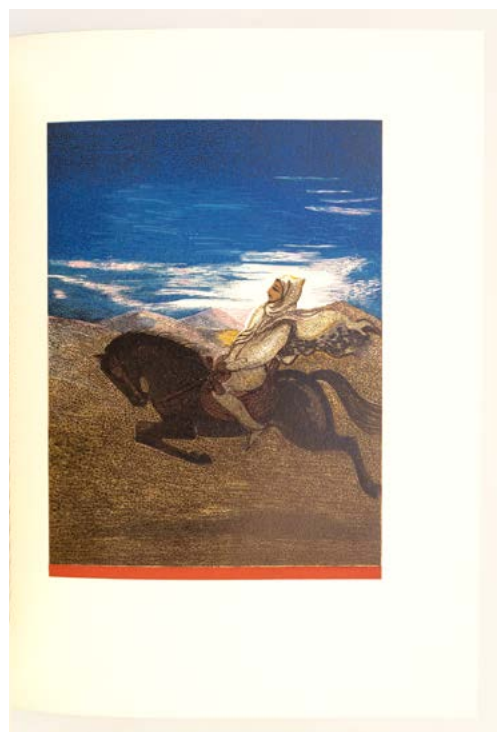
167 **SCHMIED, FRANÇOIS-LOUIS,** *Illustrator.* (BINDINGS - DEVAUCHELLE). **GRAUX, LUCIEN.** *L'AGNEAU DU MOGHREB. [THE LAMB OF MOGHREB].* (s.l.: [Printed by Théo Schmied] Pour Les Amis du Docteur Lucien-Graux, 1942) 333 x 255 mm. (13 x 10"). [24] leaves. FIRST EDITION. No. 48 OF 125 COPIES. DRAMATIC MOSS GREEN TEXTURED MOROCCO, GILT AND INLAID, BY DEVAUCHELLE (stamp-signed on front pastedown), covers with 15 square or rectangular compartments ruled in silver or gold, central inlaid section of red pebble-grain morocco in the shape of a rectangle overlaid at center with a diamond, the inlay elaborately tooled in black, gold, and silver to a design resembling a Persian rug, and inlaid with 10 turquoise morocco flowers outlined in silver, and six green morocco flowers outlined in gilt, smooth spine divided into

panels by gilt and silver rules, gilt titling, red pastedowns, green free endpapers, all edges gilt. Original printed paper wrappers bound in. Housed in a suede-lined green patterned paper chemise, backed and edged in dark green morocco, and matching morocco-lipped slipcase. WITH FIVE COLORED COMPOSITIONS BY FRANÇOIS-LOUIS SCHMIED engraved on wood and printed by his son Theo. Nasti, "Schmied" B29; Ritchie, "Art Deco" 47.

◆ AN UNTOUCHED COPY. \$9,500



This superb work was written by a martyr of the French Resistance, was beautifully produced and illustrated by a leading French book artist, and was covered by a binder said to be the "meilleur ouvrier de France" ("best worker in France") in terms of bookbinding, the gilt-tooling of leather, and the gilding of book edges. Immensely talented in all areas of book production, François-Louis Schmied (1873-1941) was one of the most important, original, and active figures in the world of artist's books. For many of his productions, he took on the responsibility for creating the illustrations, designing the typeface and page layout, setting the type, and doing the printing. And as Duncan & De Bartha aptly demonstrate in a 16-page spread, he also "created some of the most dramatic and lavish bindings of the era." Schmied was born and studied in Geneva, moved to Paris at 22 to make a living as a wood engraver, and joined the French Foreign Legion in his mid-forties, losing an eye in the Great War. It was after 1919 that Schmied began to focus primarily on the production of "éditions de luxe," often entirely the work of his own hands, and in the mid-1920s, he and his eldest son, Théo, managed an atelier that issued a distinguished series of sumptuous works in very small editions, largely for members of elite French book clubs. "L'Agneau" is a series of blank verse vignettes from a dream life in an exotic Arabian Nights setting. Like many of Schmied's works, it has the flavor of North Africa, a region that always held his imagination—he spent the last years of his life in a converted fort in the Moroccan desert. (Moghreb is the region of northwest Africa comprising the coastlands and Atlas Mountains of Morocco, Algeria, and Tunisia.) Published by Schmied's son after his father's death, "L'Agneau" is the 47th and final book in Ward Ritchie's bibliography of the elder Schmied's work. According to Ritchie, our volume probably contains the last paintings done by Schmied. Author Lucien Désiré Prosper Graux (1878-1944) was a doctor, bibliophile,



and inventor who assembled one of the great libraries of books and manuscripts of his day. He joined the French Resistance in 1940, and was arrested and deported to Dachau in 1944, where he was killed. The work was bound by Roger Devauchelle (1915-93), who was apprenticed to a binder in Amiens at the age of 12. He later moved to Paris, where he went to work for the master craftsman Georges Lahaye, who introduced him to fine binding and helped him perfect his technique. Devauchelle served in the French army in World War II, was captured by the enemy, and escaped to join the Maquis resistance fighters in Landes, setting up a bookbinding workshop there. He returned to Paris after the war, and became one of the most lauded binders of his time, as well as the author of an authoritative history of French bookbindings. (ST16799)

The Rarely Seen Complete Set of Seven Volumes in the Deluxe Bindings

168 (SHAKESPEARE HEAD PRESS). SHAKESPEARE, WILLIAM. *THE PLAYERS' SHAKESPEARE* . . . NEWLY PRINTED FROM THE FIRST FOLIO OF 1623. (Stratford-upon-Avon: Shakespeare Head Press, [1923-27]) 328 x 242 mm. (13 x 9 1/2"). **Seven volumes.** No. 11 OF 106 SIGNED SETS printed on Batchelor's Kelmscott paper, this being one of 100 copies for sale, from an overall edition limited to 606 copies, each volume signed by the editor Harley Granville-Barker, the art editor Albert Rutherston, and the volume's illustrator. Publisher's deluxe chocolate brown morocco by Riviere & Son (three volumes) or olive brown morocco by Zaehnsdorf (four volumes), sides tooled in gilt with a Grolieresque-style border containing dolphins, fleurs-de-lys, acanthus leaves, and flame tool, raised bands, spine panels with small gilt "X" tool, gilt titling, top edges gilt, other edges untrimmed. With a total of 42 color collotype plates and 99 woodcuts in the text by Albert Rutherston, Norman Wilkinson, Charles Ricketts, Thomas Lowinsky, Paul Nash, and Ernst Stern. Front pastedown with bookplate of John Herbert Banks and Mary Priscilla Smith. Ransom, p. 12. ♦ Spines sunned to more closely matching shades of brown, leather with other trivial imperfections (just a hint of rubbing, one volume with small traces of insect activity, faint residue from leather preservative), but the bindings in very fine condition, bright, essentially unworn, and making a very pleasing appearance on the shelf. Occasional minor foxing to endpapers or tissue guards, but a clean, fresh, and bright set internally. **\$17,000**



From a press that was established for the express purpose of printing an edition of Shakespeare in his home town, this is a handsome folio-sized series of Shakespearean plays (see below) with text from the First Folio, enhanced with illustrations by leading artists of the day and with bindings from two of the longest-running premier binderies in England. The set comprises: "Cymbeline," illustrated by Albert Rutherston (1923); "The Merchant of Venice," illustrated by Thomas Lowinsky (1923); "Macbeth," illustrated by Charles Ricketts (1923); "Love's Labour's

THE PUBLISHERS' ADVERTISEMENT

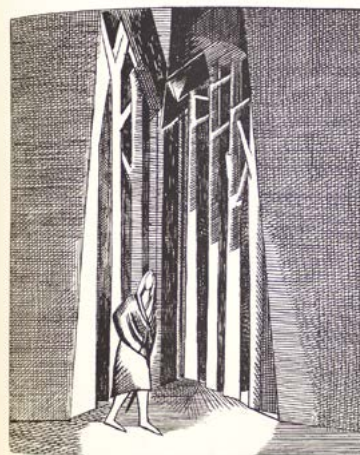
THE PLAYERS' SHAKESPEARE is an edition of SHAKESPEARE'S dramatic works printed in accordance with the First Folio of 1623, (since that the long 's' is replaced by 'x' and the forms 'i', 'j', 'v', 'u', 'w', 'e', are made to accord with modern use) and illustrated by artists interested in the modern stage, whose object has been to aid in creating for the reader the atmosphere of the ideal dramatic representation. The Introductions are by Mr HAZELY GRANTVILLE BAKER. These have also been printed at the Shakespeare Head Press, Stratford-upon-Avon, under the direction of Mr E. H. NEWDIGATE, and the coloured illustrations have been carried out in facsimile calligraphy by Messrs WHITTINGHAM & GUNTER. The line blocks are by Messrs EMERY WALKER. The edition is under the art-direction of Mr ALBERT RUTHERFORD.

This volume is illustrated by Mr CHARLES RICEY, A.R.A.

There are two editions. The one, strictly limited to one hundred signed copies for sale and six copies not for sale, numbered respectively 1 in xii and 1 in vii, of which this is number 11, is printed on BUCKHOLM'S Kelmescott hand-made paper and bound either in vellum or satin marbled by ZAEHNSDORF.

The other edition, printed on pure rag paper, is strictly limited to four hundred and fifty copies for sale and fifty copies not for sale, numbered respectively 121 in xxi and 121 in lvi.

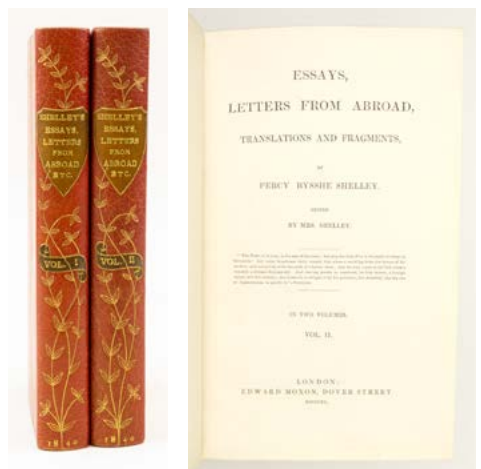
The publishers are ERNEST BENN LIMITED, 8 BOUVERIE STREET, LONDON.



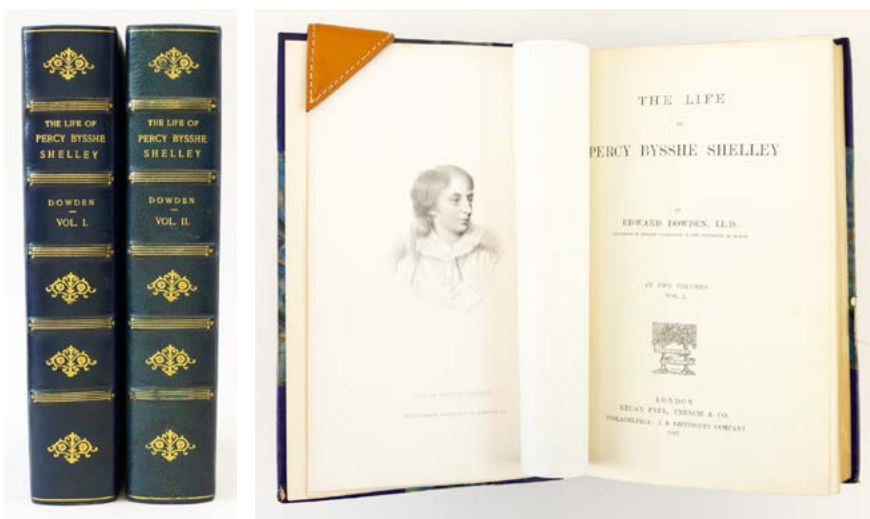
Act II, Scene 3. A Wood.

Lost," illustrated by Norman Wilkinson (1924); "A Midsommer Nights Dreame," illustrated by Paul Nash (1924); "Julius Caesar," illustrated by Ernst Stern (1925); and "King Lear," illustrated by Paul Nash (1927). Ransom notes that the first two plays were issued on 23 April, the date of Shakespeare's birth. The Shakespeare Head Press was founded in Stratford by Arthur Henry Bullen in 1904 and was acquired after Bullen's death in 1920 by Basil Blackwell of Oxford (and others), who appointed the distinguished scholar-printer Bernard Newdigate (1869-1944) as typographer. Under Newdigate, the Shakespeare Head Press produced a substantial number of impressive editions, sometimes employing a hand press used by William Morris at the Kelmescott Press. According to Franklin, while under Newdigate's direction, the Shakespeare Head Press "became the most mature and sophisticated of the private presses." (For more on the Zaehnsdorf bindery, see item #113; for Riviere, see #99, above). While individual volumes from the present series appear on the market with some regularity (though not usually in the deluxe binding), complete runs of the seven volumes of the deluxe edition are rarely seen. (ST17069)

169 **SHELLEY, PERCY BYSSHE.** *ESSAYS, LETTERS FROM ABROAD, TRANSLATIONS AND FRAGMENTS.* (London: Edward Moxon, 1840) 195 x 120 mm. (7 3/4 x 4 7/8"). **Two volumes.** Edited by Mrs. [Mary] Shelley. **FIRST EDITION.** Pretty rose-pink three-quarter morocco over pink cloth by H. Wood (stamp-signed on verso of front free endpaper), smooth spines with inlaid brown morocco shield with gilt titling, inlaid brown morocco banner lettered with the volume number, and a gilt spray of interlacing leafy vines rising from the tail edge and extending the length of the spine, marbled endpapers, top edges gilt. Front pastedowns with engraved pictorial bookplate of Louis V. Ledoux, signed "Charlotte A. Morton fecit 1901." Granniss 82; Ashley Library V, 91. ♦Spines lightly sunned, trivial soiling to edges of boards, one corner lightly bumped, isolated small marginal smudges or trivial foxing, but an extremely appealing copy—clean and fresh internally in a pleasing binding with few signs of wear. **\$750**



This posthumous collection of the great Romantic poet's prose writings was compiled, edited, and introduced by his widow. After Percy Bysshe Shelley drowned in 1822, Mary Shelley returned to England, where she edited her husband's works in 1824, printing many previously unpublished poems and supplying valuable notes. The present volume contains considerable additional material, published for the first time, under her careful editorship. Among the several items included here, the most important are Shelley's "Banquet," his "Defence of Poetry," and his letters. The first is a translation of Plato's "Symposium," a project that occupied the early weeks of the poet's residence in Italy. Day says that this "graceful, easy, and fluent" version is the best translation in English, and he says that "in the preface, Shelley's elevation of intuition over reason marks perhaps the most significant event in the poet's intellectual development." The second piece, which Yeats called "the profoundest essay on the foundation of poetry in English," maintains that poets, the vehicles of an inspiration outside their understanding and control, are both "the unacknowledged legislators of the world" and the epitomizers of an age, giving their period its fullest, truest self-expression. The letters, which are surprisingly unemotional, impersonal, and unpretentious, are of great autobiographical value. (Day) Our binding was probably produced in the first third of the 20th century, and it is possible that the binder is the "H. Wood" listed in Packer as having established a business in 1890, or else a descendent. Mirjam Foote mentions an H. T. Wood in her article on Thomas Harrison in "Designer Bookbinder Review" (and reprinted, in part, in "Studies in the History of Bookbinding"), where she talks about Harrison as manager at Zaehnsdorf. Later, presumably as a step up, Harrison became manager "at H. T. Wood, whose proprietor he eventually became, and where his drive raised the firm's old [i.e., already established] reputation for high quality bindings." The firm was taken over in 1939 by Sangorski & Sutcliffe. Former owner Louis V. Ledoux (1880-1948) was an American businessman whose avocations included writing poetry and collecting Japanese prints. He was a noted authority on the latter subject, and also wrote literary criticism. His bookplate was created by American artist Charlotte A. Morton (1885-1974) and is featured in the collection of the Currier Museum of Art and the Pratt Institute Ex-Libris Collection. (ST16957c)

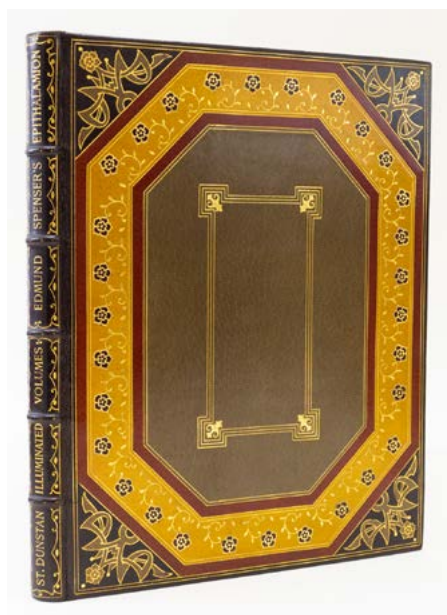


170 **(SHELLEY, PERCY BYSSHE). DOWDEN, EDWARD.** *THE LIFE OF PERCY BYSSHE SHELLEY.* (London: Kegan Paul, Trench & Co., 1887) 221 x 142 mm. (8 3/4 x 5 5/8"). **Two volumes.** **FIRST EDITION.** Contemporary blue three-quarter morocco over marbled boards by Blackwell (stamp-signed on front free endpaper), raised bands, spine panels with gilt floral centerpiece, gilt titling, marbled endpapers, top edges gilt. With eight plates, including two portraits, and a three-page folding facsimile of a

letter from Shelley to his wife. Front pastedowns with engraved pictorial bookplate of Louis V. Ledoux, signed "Charlotte A. Morton fecit 1901." Occasional neat pencilled marginalia. ♦ Spines a little sunned, bindings with general (but not serious) shelfwear, hinge with separation at half title of first volume and final text page of second volume, but still an excellent copy without major flaws—internally, clean and fresh with bright plates, and in solid bindings. \$400

This is an attractively bound copy of a work "considered the most authoritative 19th-century biography of the poet," according to the British Library and "the first major attempt to see Shelley plain," according to DNB. Literary scholar Ernest Dowden (1843-1913) was given access to the papers of the poet by Shelley's surviving son's wife, Lady Shelley, and was consequently able to add details previously unknown to the public. The biography was a source of controversy, condemned by some—notably critic Matthew Arnold—for its frank depiction of Shelley's "irregular relationships" with women, and by others for absolving Shelley of responsibility for the suicide of his first wife, whom he had abandoned for Mary Wollstonecraft, the daughter of his mentor William Godwin. (ST16957d)

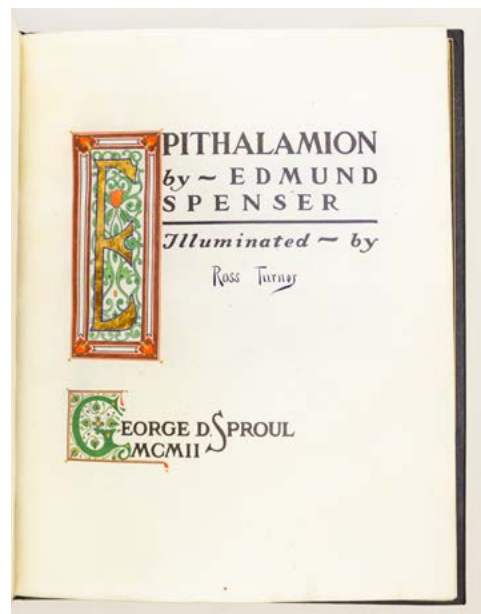
171 (VELLUM PRINTING - ILLUMINATED). (BINDINGS - TRAUTZ-BAUZONNET). SPENSER, EDMUND. EPITHALAMION. ([New Rochelle]: George D. Sproul, 1902) 268 x 210 mm. (10 1/2 x 8 1/4").

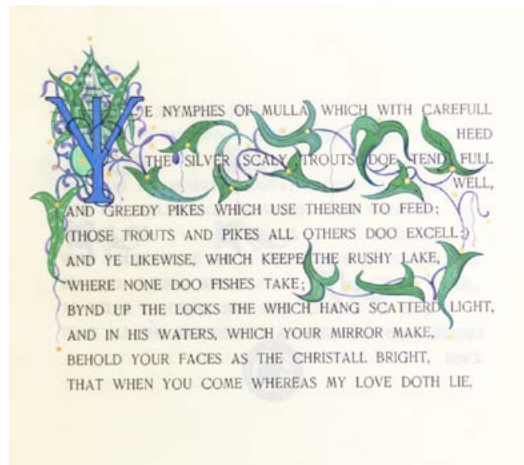


1 p.l. (blank), [48] leaves (limitations leaf following first blank neatly excised by a previous owner). ONE OF 30 COPIES (18 for America, 12 for Europe) of the "St. Dunstan Edition," ALL PRINTED ON VELLUM. ELABORATELY ONLAID AND GILT MOROCCO BY TRAUTZ-BAUZONNET (signed on front and rear doublures, the latter upside-down), COVERS AND DOUBLURES WITH similar intricate designs incorporating FIVE COLORS OF MOROCCO, deep brown covers with double gilt fillet border enclosing triangular cornerpieces onlaid with a taupe arabesque surmounted by a Tudor rose, and with an oblong octagonal triple frame of russet and citron morocco, the ochre strip onlaid with 30 brick red roses linked by curling gilt stems, the taupe morocco center panel with a rectangular triple gilt fillet frame featuring fleuron cornerpieces; raised bands, spine with vertical gilt titling inside a curling gilt frame; doublures with large onlaid dark brown arabesque centerpiece framed by russet and citron borders onlaid with 30 roses, vellum endleaves printed with red single-ruled frame and turnip cornerpieces, all edges gilt. HANDSOMELY ILLUMINATED on every leaf by Ross Turner. Printed entirely in majuscules, on the rectos only. ♦ Design of doublure faintly offset to vellum endleaves, the usual naturally occurring variations in

the color of the vellum, but QUITE A FINE COPY, the binding lustrous and virtually unworn, and the leaves fresh and bright with rich colors and shining gold. \$9,500

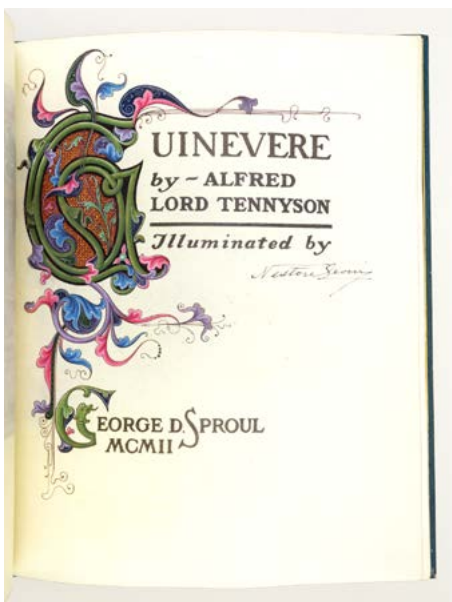
This unusual "St. Dunstan Edition" was part of a beautiful series of famous works of literature produced around the turn of the century in very strictly limited and particularly luxurious editions. Each "Dunstan" volume was printed on vellum, with every page illuminated by hand in a unique way, and put into a binding of striking design executed by Trautz-Bauzonnet, one of the premier French binders of the period. The culmination (and presumably the termination) of this series came with the St. Dunstan edition of the complete works of Dickens (1902-03), projected to contain 130 large folio volumes, produced in an edition of 15, illuminated as above—an undertaking that was surely the most ambitious in the history of modern fine printing. Five volumes only (comprising most of "Pickwick") were produced before the grandeur of the project overwhelmed its sponsors. Day describes Spenser's later poem "Epithalamion" as "the most beautiful nuptial poem in English, and





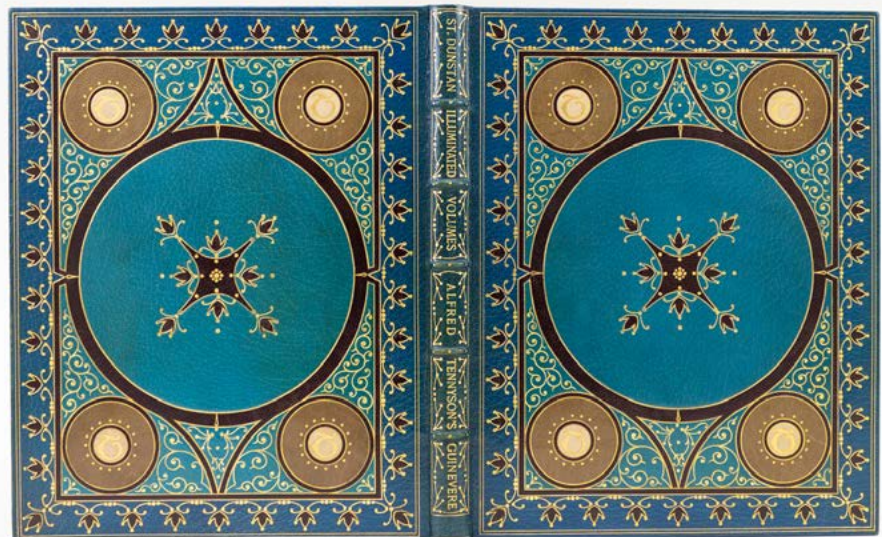
perhaps in any language." The style of the illumination is vaguely Art Nouveau, charming and romantic rather than elaborate and magnificent, and there has been some attempt by the artist to tailor the illumination to the content of the verses it embellishes. The St. Dunstan books rarely appear on the market, and when they do, they tend to be on the shabby side. (ST17129-031)

*One of 30 Copies on Vellum, with Lovely Illumination
And in a Strking Binding by Trautz-Bauzonnet*

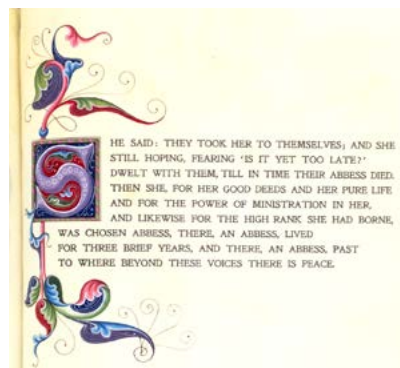


172 (VELLUM PRINTING - ILLUMINATED). (BINDINGS - TRAUTZ-BAUZONNET). TENNYSON, ALFRED. GUINEVERE. (New Rochelle, New York: George D. Sproul, 1902) 267 x 210 mm. (10 1/2 x 8 1/4"). 52 leaves of text, printed on one side only (plus two vellum flyleaves at the front and two at the back). No. 16 OF 30 COPIES (18 for America, 12 for Europe) of the "St. Dunstan Edition," ALL PRINTED ON VELLUM. This copy prepared for John E. Berwind (see below). EXTRAVAGANTLY GILT AND INLAID BLUE MOROCCO BY TRAUTZ-BAUZONNET (stamp-signed on inside front cover), covers with an all-over swirling design incorporating inlays of light brown, dark brown, beige, and lighter blue morocco that form rectangular and circular frames, circles, flowers, and emblems; gilt-decorated spine with raised bands and vertical gilt lettering, INLAID MOROCCO DOUBLURES featuring a central panel of brown morocco and a multi-panelled frame of

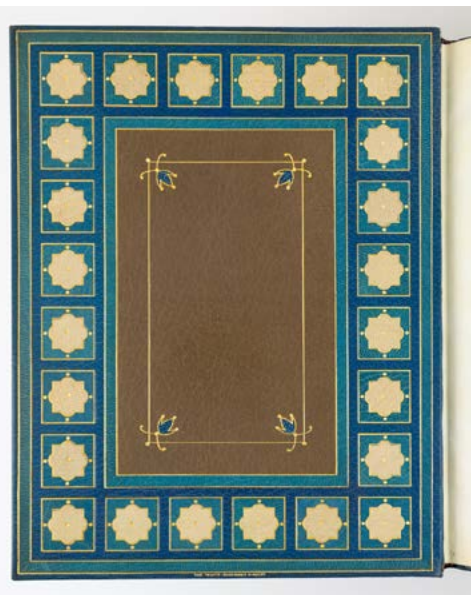
light and dark blue morocco with 24 stylized beige floral shapes. WITH 52 LARGE AND VERY PLEASING HAND-PAINTED ILLUMINATED LETTERS by Nestore Leoni, one beginning each page of text. ♦ A very few leaves with slight discoloration (as almost inevitable with vellum), otherwise IN REMARKABLY FINE CONDITION, the binding bright and unworn, and the text with virtually no signs of use. \$15,000



Reminiscent of the designs used in 15th century illuminated books, the painted initials here are both skillfully done and particularly beautiful, combining fluid shapes and consonant combinations of colors. Of the three illuminators who contributed to this series—the other two being Ross Turner and W. Formilli—our artist Leoni seems to have done the best work. (For more on the St. Dunstan Editions, see previous item.) Not surprisingly,

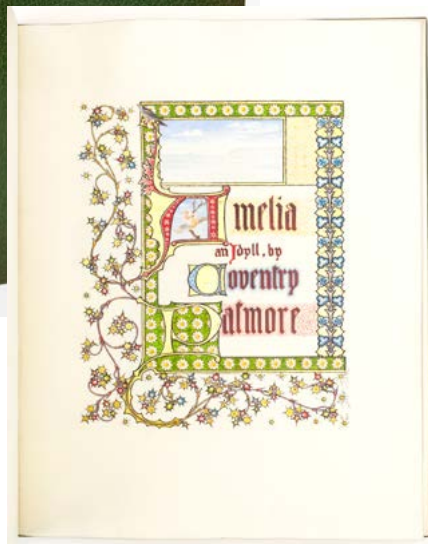


this strictly limited "Guinevere" is quite rare: ABPC lists just two copies at auction since 1975. The person for whom the book was prepared, John E. Berwind (1855-1928), was co-founder of one of the largest bituminous coal companies in the world, which supplied fuel to the U. S. Navy and the Cunard line. As a philanthropist, he sought to assist the merchant seamen whose labors helped build his fortune, and he became a strong supporter of the Seamen's Church Institute of New York. (ST17129-005)



Printed on Vellum, Illuminated by the Poet's Daughter, a Star Pupil of Ruskin, And Apparently Offered for Sale at the Breathtaking Price of 100 Guineas

173 (VELLUM PRINTING - ILLUMINATED). PATMORE, BERTHA, Illuminator. COVENTRY PATMORE. AMELIA, AN IDYLL. ([London: Privately printed by the Chiswick Press, 1878) 250 x 202 mm. (9 7/8 x 7 7/8"). [6] leaves (original printed title replaced by an illuminated calligraphic title; the imprint suppressed). ONE OF THREE KNOWN COPIES ON VELLUM WITH ILLUMINATIONS BY BERTHA PATMORE (SIGNED and dated 2 June 1897 on final page). Early 20th century green crushed morocco by Riviere & Son (stamp-signed at foot of verso of front free endpaper), raised bands, gilt titling, GREEN MOROCCO



DOUBLURES bordered by gilt fillet and dots, green watered silk endleaves, all edges gilt. BEAUTIFULLY PAINTED AND ILLUMINATED: calligraphed TITLE PAGE with two initials, one historiated, on a burnished gold ground, and one burnished gold initial, FULL BORDER featuring seascape vignette at head, floral sides, and much gold, enclosed on two sides by curling vines bearing red, blue, and gilt leaves; opening of text with large gilt initial containing a seascape, gilt extensions forming three-quarter border of swirling leafy vine and delicate penwork; EVERY PAGE WITH A GRACEFUL BORDER: four of these comprising panel borders (one of gilt penwork, one replicating Medieval Book of Hours designs, one featuring a pussywillow, one a tendril of honeysuckle), one full border of intricate red penwork, one three-quarter burnished gold bar border terminating at head in an effusion of Medieval-style vines, final page with half border of gilt leaves punctuated at corner by a dandelion, AND NINE LARGE DECORATIVE INITIALS in colors and gold. Bookplate of Lewis Kennedy Morse on front free endpaper. See Derek Patmore, "Portrait of my Family" (1935). ♦ Spine and edges sunned to nut brown, a breath of rubbing to joints and extremities, two pages with mild offsetting from the small gilt leaves on facing page, but A FINE SPECIMEN, the vellum clean, smooth, and bright, the colors rich, the gold glimmering, and the binding with none of the splaying that frequently affects works on vellum. \$9,500

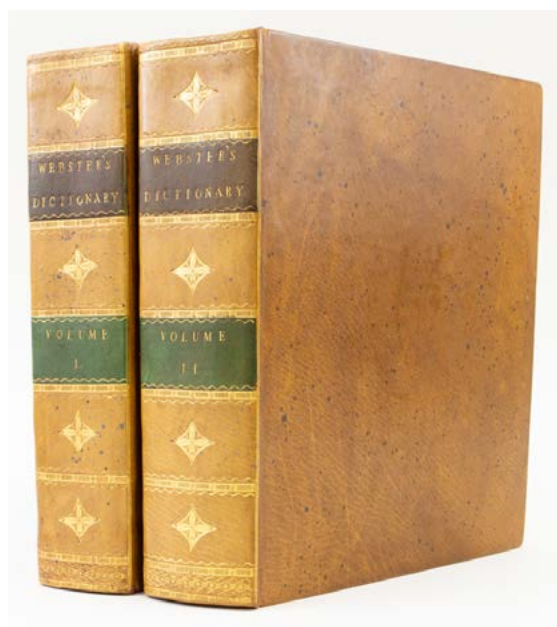


Victorian poet Coventry Patmore's favorite of his own verses, "Amelia" was printed in a very small edition in 1878 (20 or 25 copies on paper, three or five copies on vellum) and later illuminated by his daughter Bertha (b. 1856), a star pupil of John Ruskin. Bertha's brother Derek records in his memoir of the family that Ruskin "would ride over from Denmark Hill to give her lessons in perspective. When he was away at Coniston he would send the young girl pieces of stone and moss to copy. . . . Ruskin even wished [Bertha] to go to stay at Coniston so that he could give her more lessons." The great art critic even went so far as to tell proud father Coventry Patmore (1823-96) that "William Hunt's things were coarse, and had nothing like the exquisite sense of beauty shown in Bertha's work." One of the illuminated vellum copies of "Amelia" was exhibited at the Arts & Crafts Exhibition, prompting "The Saturday Review" to declare it "illuminated with a genius worthy of the monastic masters of the fourteenth century." This positive review emboldened Bertha to place an advertisement in the 1 November 1890 edition of "The Tablet,"

offering illuminated vellum copies of "Amelia" for 100 guineas and paper copies for 20 to 40 guineas. (For comparison, the Kelmscott Press offered vellum copies of "A Dream of John Ball" in 1892 for 10 guineas.) Customers could also commission illuminated vellum title pages for Missals or Presentations books from Bertha at the rate of 10 to 40 guineas. She seems to have fulfilled Ruskin's hope, expressed in his 1875 paper "Basis of Social Policy," that her artistic talents would save her from "the vulgar career of wives and mothers" to which society would condemn her—and which her father's best-known poem, "The Angel of the House" so idealized. The other two known illuminated vellum copies of "Amelia" are held by the British Library (shelfmark Ashley3736) and the John J. Burns Library in Boston. (ST17129-044)

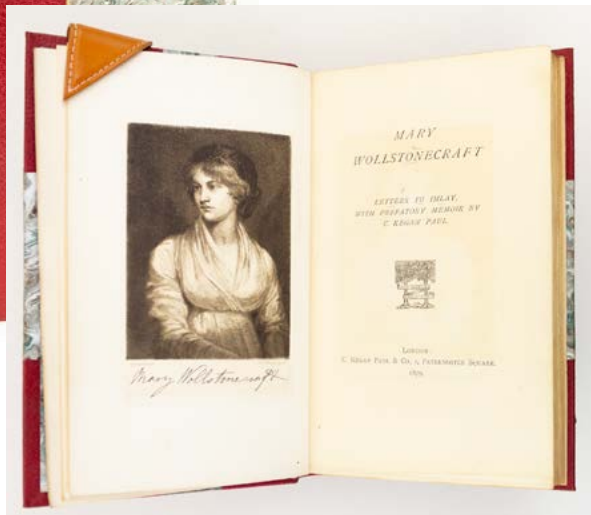
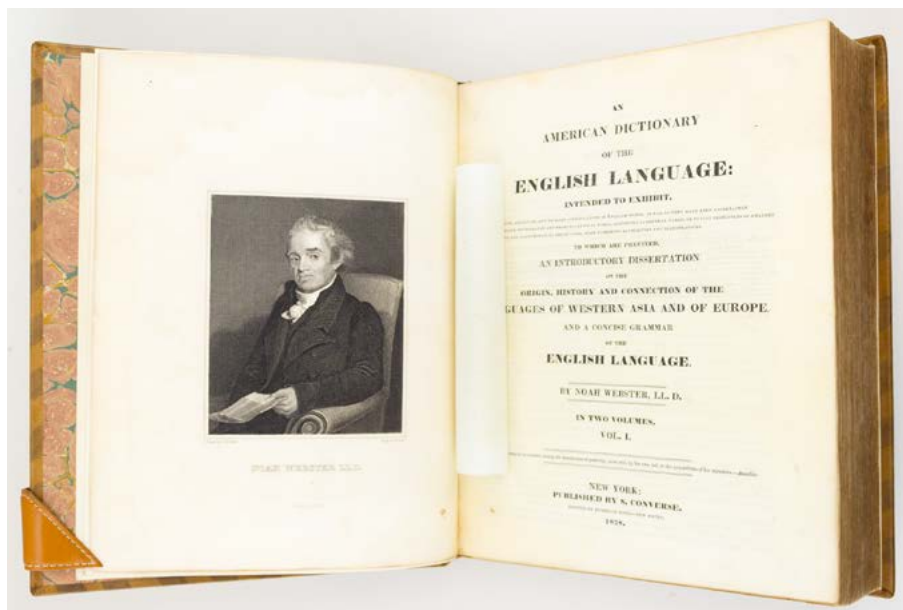
An Unusually Clean, Fresh Copy of Perhaps The Greatest Bestselling American Book

174 WEBSTER, NOAH. AN AMERICAN DICTIONARY OF THE ENGLISH LANGUAGE. (New York: Published by S. Converse, Printed by Hezekiah Howe, New Haven, 1828) 290 x 235 mm. (11 1/2 x 9 1/4"). Including the terminal leaf of "Additions" (not infrequently missing) in the second volume. **Two volumes.** FIRST EDITION. Convincing period-style modern sprinkled calf, flat spines divided into panels with gilt lozenge centerpiece by decorative gilt rolls, one brown and one green morocco label, marbled endpapers. Engraved frontispiece portrait of the author by A. B. Durand from the painting by Samuel F. B. Morse in volume I. Title page of vol. II with ink ownership signature of S. Alexanderson. PMM 291; Skeel 583; Grolier "American Books" 36; Sabin 102335. ♦Penultimate leaf of volume II a bit dust-soiled, final "Additions" leaf a little browned and slightly frayed at tail of fore edge, other very trivial imperfections (intermittent faint foxing, occasional mild browning or small marginal stains, isolated corner creases or printer's smudges), but A FINE COPY of a book seldom found this way—the text clean and very fresh, and the sympathetic bindings unworn. **\$24,000**



This is an unusually fine copy of perhaps the all-time greatest American bestseller, one of the most famous and best-loved books ever to originate in the United States. Its publication signified that America had come of age in the linguistic field and had developed its own legitimate variety of English speech. Published in a press run of 2,500 copies, our first edition contains more than 70,000 entries, compiled entirely by Webster himself. According to PMM, the dictionary "marked a definite advance in modern lexicography, as it included many non-literary terms and paid great attention to the language actually spoken. Moreover, [Webster's] definitions of the meaning of words were accurate and concise and have for the greater part stood the test of time superbly well. In fact, Webster succeeded in breaking the fetters imposed upon American English by Dr. Johnson . . . to the ultimate benefit of the living languages of both countries."

The book sold rather poorly at first, but its authority was gradually established, and its updated versions have remained a staple of American reference libraries ever since. Noah Webster (1758-1843) was born in West Hartford, Connecticut, and attended Yale University during the period of the Revolutionary War. Trained as a lawyer, he decided to become a schoolteacher and journalist. The first literary fruit of his teaching career was a spelling book published in 1782. Grammatical works followed, and on a visit to Philadelphia, he discussed with Ben Franklin the need for establishing an American standard spelling. Webster published a small "Compendious Dictionary of the English Language" in 1806, an appetizer to his great work, which was in gestation for almost 20 years. These two decades of preparation involved Webster's becoming conversant in no fewer than 26 languages, including Sanskrit, and the fruits of his study can be seen not only in the main body of the dictionary, but also in the 80-page prefatory section in volume I, the most important part of which is the author's dissertation "On the Origin, History and Connection of the Languages of Western Asia and of Europe." (ST17220)



175 WOLLSTONECRAFT, MARY. *LETTERS TO IMLAY.* (London: C. Kegan Paul & Co., 1879) 223 x 140 mm. (8 7/8 x 5 5/8"). 1 p.l. (half title), lxii, [1], 207, [1] pp. With a prefatory memoir by C. Kegan Paul. No. 19 OF 50 LARGE PAPER COPIES. Excellent 20th century crimson three-quarter morocco over marbled boards, raised bands, gilt lettering to two spine panels, marbled endpapers, reinforced hinges, top edge gilt, other edges untrimmed. With two portraits of Wollstonecraft. Front pastedown with engraved pictorial bookplate of Louis V. Ledoux, signed "Charlotte A. Morton fecit 1901." ♦Spine a little dulled by leather preservative, faint offsetting from portraits, isolated faint thumbing, otherwise a fine copy, clean and fresh internally, in a virtually unworn binding. **\$850**

This is the deluxe Large Paper edition of a collection of letters written by Mary Wollstonecraft to her lover, American Revolutionary soldier Gilbert Imlay. The feminist author of "Declaration of the Rights of Woman" met Imlay while visiting Paris in 1792 and fell passionately

in love with him. In 1793, when the French revolutionary government began arresting English residents, Imlay registered Wollstonecraft—by then pregnant with his child—with the American Embassy as his wife, although they never married. Imlay had frequent affairs with other women, and the two were often parted during their volatile four-year relationship, resulting in this correspondence. Though Wollstonecraft's despair over his affairs twice drove her to attempt suicide, her final letter to him noted "I part with you in peace." (For former owner Louis V. Ledoux, see item #169, above. (ST16957b)

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